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ARITHMETIC

JULIUS NELSON

THE GREGG PUBLISHING COMPANY

A R T Y P I N G

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THIS book is dedicated to Ralph S. Rowland and H. E. Ward for their sincere interest in artistic typewriting.

TO David E. Reese I am deeply grateful for the many valuable suggestions as to the diversity of the material to be included in this text.

FOR the beautifully "artyped" cover and a number of other designs in the book, I wish to express my gratitude to Mrs. Lydia Masters Reese.

CREDIT must be given to Charles R. Cannoni, a former student of mine at the Windber High School, who contributed a few of the designs, in addition to some of the lettering styles.

AND to the many thousands of teachers and students throughout the world, adherents of "artyping", whose interest and enthusiasm has prompted me to write this book on one of the most interesting and useful phases of typewriting, I wish to offer a word of thanks.

Julius Nelson

P R E F A C E

A phase of typewriting which, until recently, has been more or less in the background is artistic, or ornamental typewriting. For those who are in the dark as to what artistic typewriting means, I shall try to define it by saying that it may mean anything from simple cover designs to the most elaborate scenes or portraits.

Although recently emerging from its experimental stage, "artyping" is still in its infancy; and if the host of typists throughout the world could have seen the variety of designs submitted to the author in a recent nation-wide artistic typing contest which he sponsored, anyone would be more than willing to admit that really tremendous possibilities lie ahead to the ambitious, to the talented, and to the patient.

It is not the purpose of this text to defend "artyping" from the educational point of view. Yet it would not be amiss to mention in this preface some of the benefits to be derived from it; and many of the Thirteen Cardinal Principles of Education are embodied in it. Here, then, are some of its benefits:

1. Helps to teach more expert manipulation of machine parts
2. Helps to create a desire to turn out neater work
3. Fosters interest in student hobbies
4. Relieves monotony of drill work
5. Gives recognition to those students who are reasonably good typists, but who lack the speed necessary to qualify in typewriting contests where speed is the chief objective

It is hoped that by the perusal of the procedures described in this book, both the novice and the expert in this fascinating field will derive some benefit. And the author would welcome suggestions from both teachers and students who may have some idea which may be incorporated in the next edition of this text.

Julius Nelson

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The Border Design

Perhaps a simple border design will be the proper place to start. Let us assume that you wish to put a border design around a typed page--in all probability a cover page. After having determined the vertical and horizontal margins, you proceed to strike a row of "x's" with a space between each "x". The top margin would then look like this:

```
x x x
```

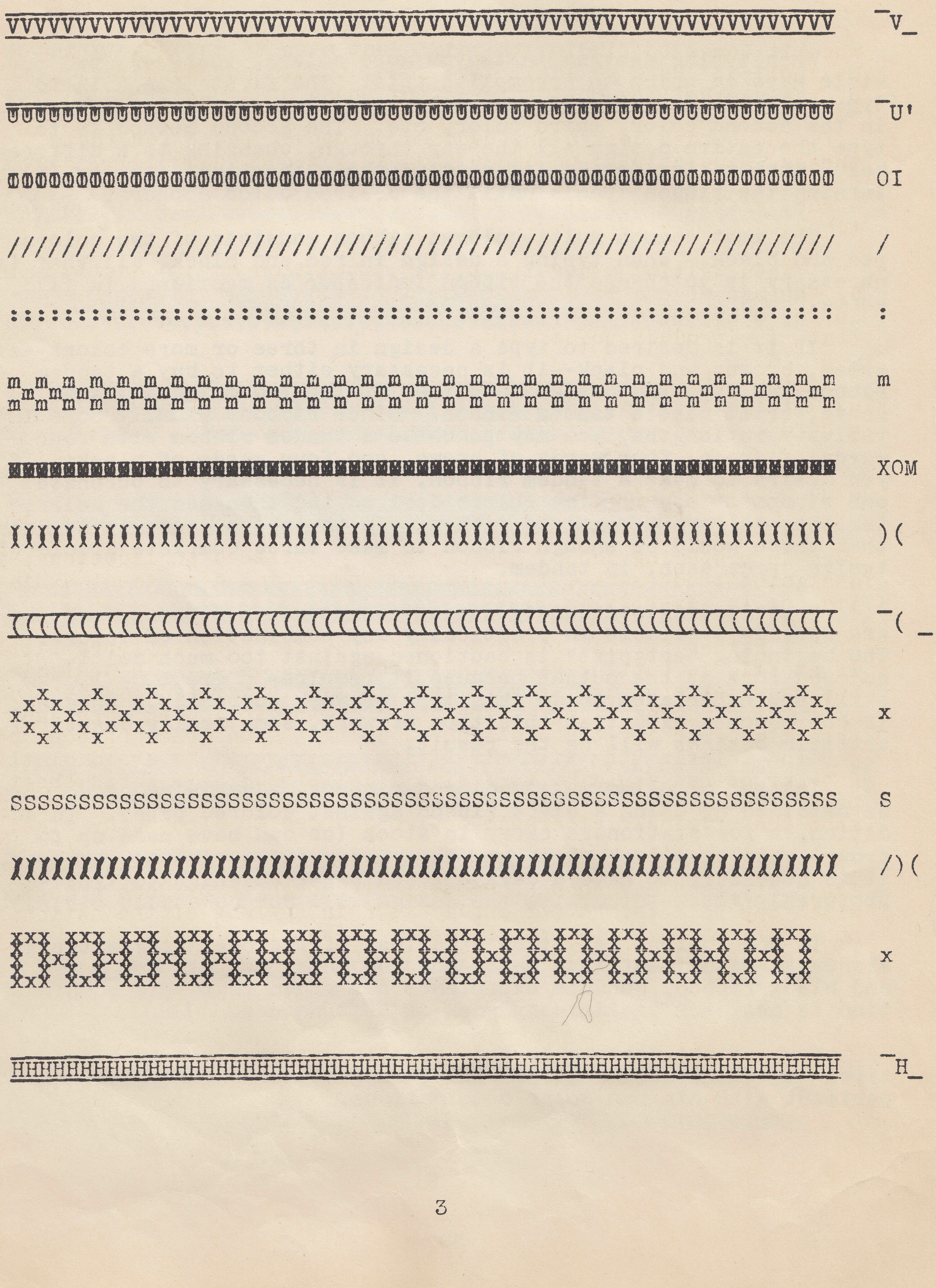
The next step involves the use of something very, very important in artistic typewriting--especially in the more advanced phases--the variable line spacer. Let us go back to our original "x" border design. This time, however, we do not space between the letters, and we have this:

xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

In continuing with the vertical border, however, we find that if we use single spacing (without the use of the variable line spacer), we have this situation:

```
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx
x                                                                           x
x                                                                           x
x                                                                           x
```

But by going back and filling in between the vertical spaces via the variable line spacer, the border design then appears like this:

```
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx
x                                                                           x
x                                                                           x
x                                                                           x
```

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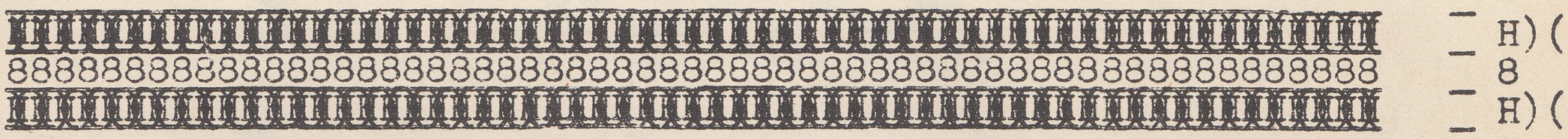

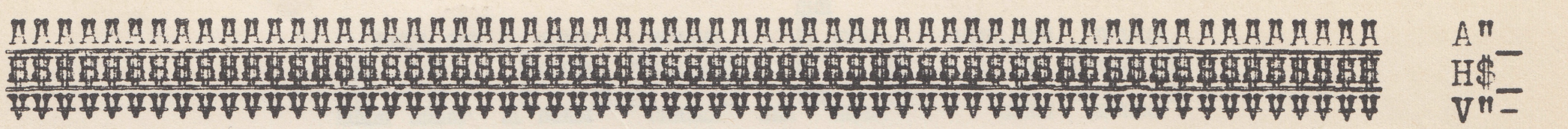

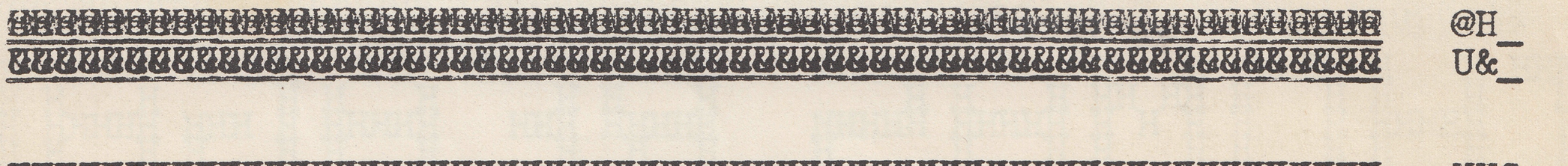

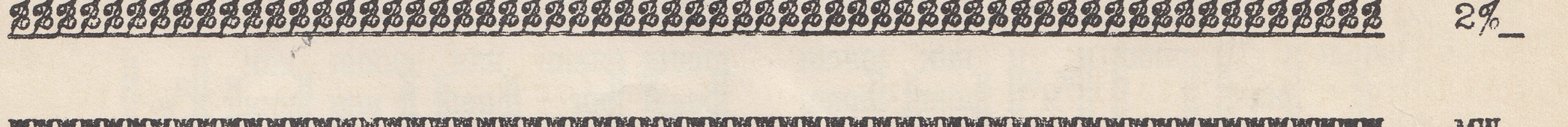

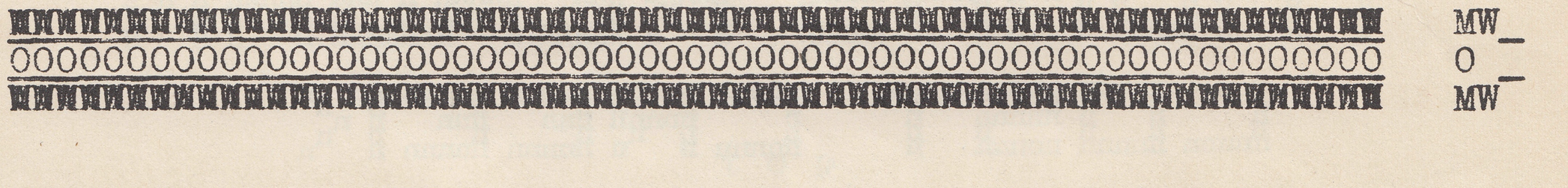

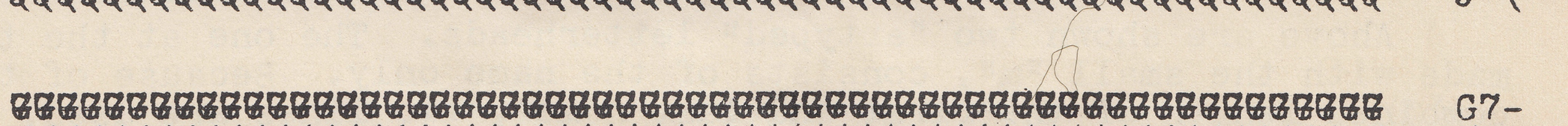

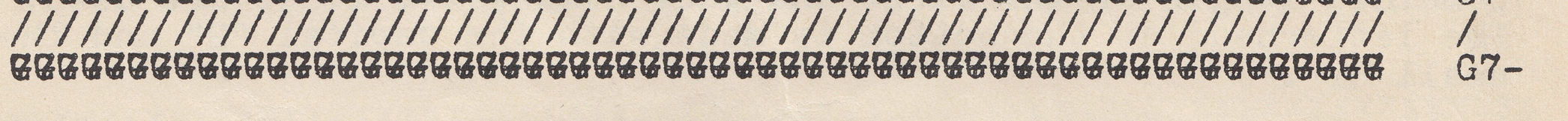

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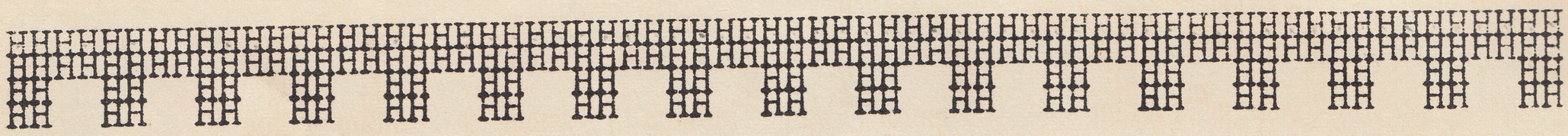

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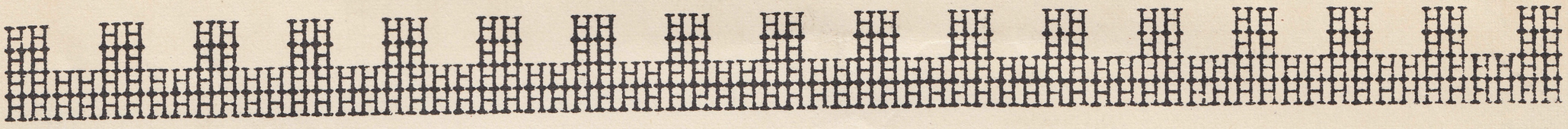

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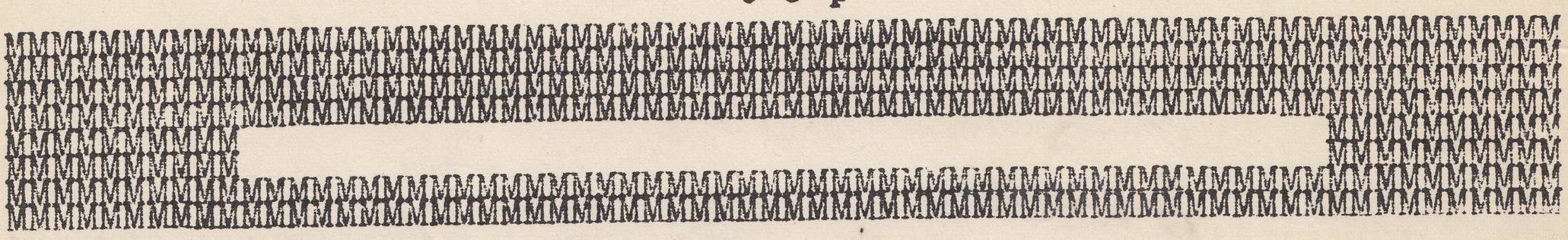

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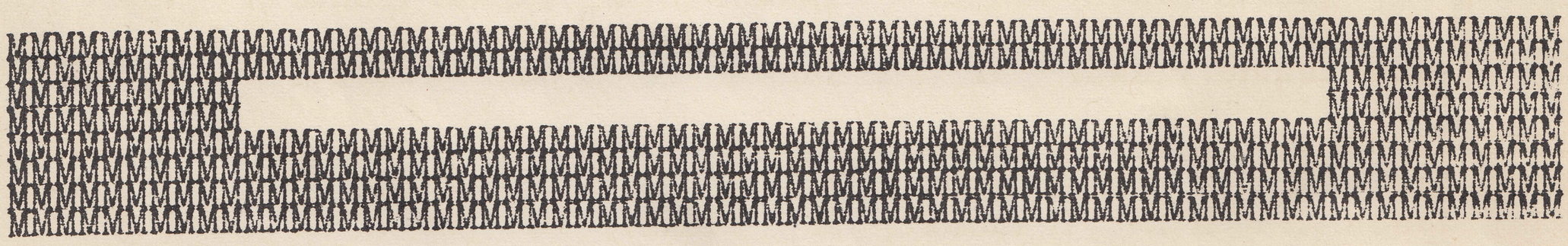

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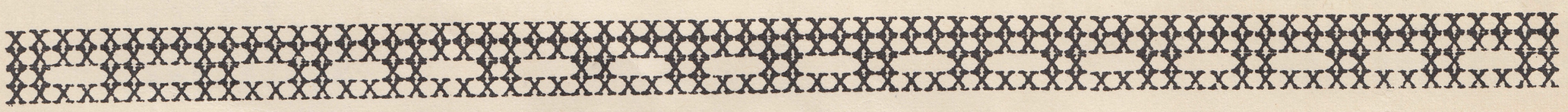

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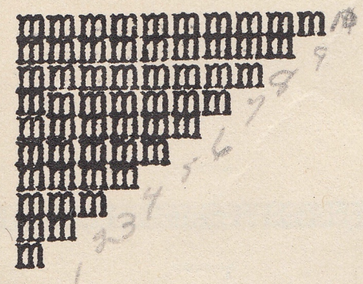

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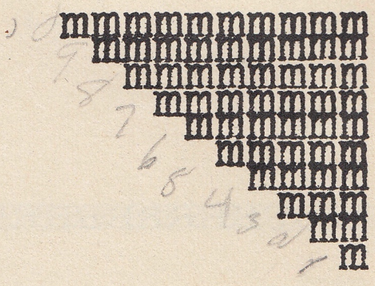

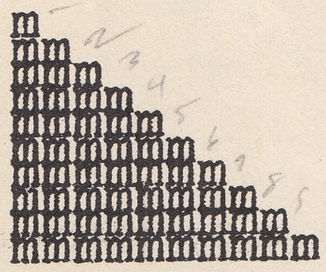

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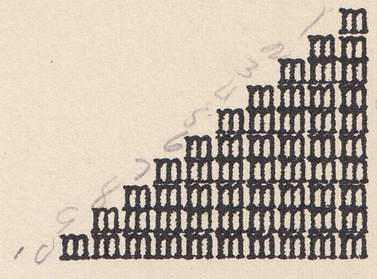

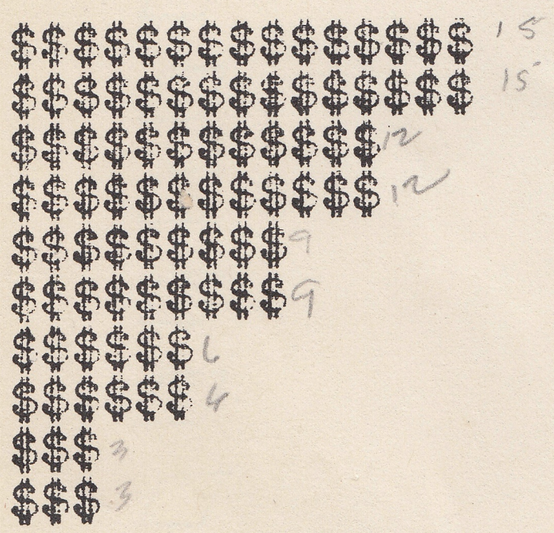

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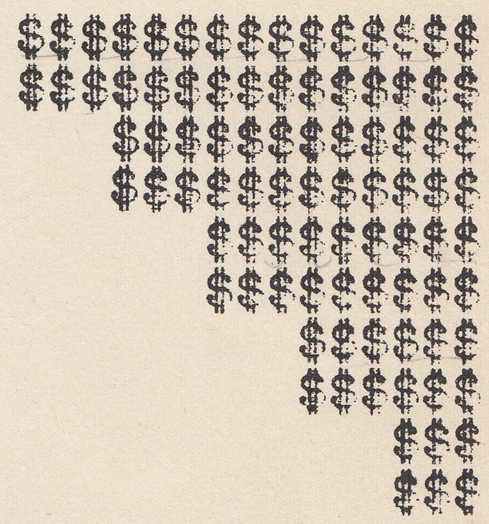
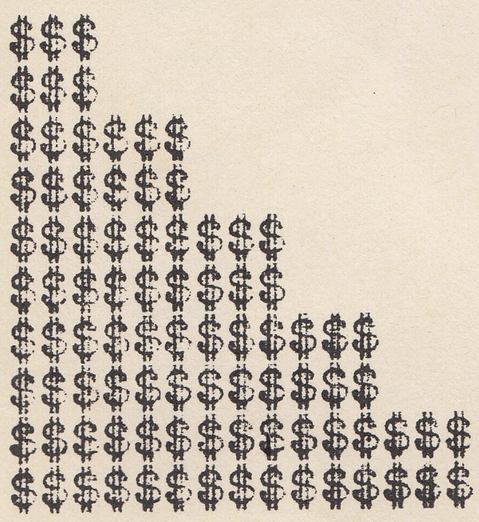
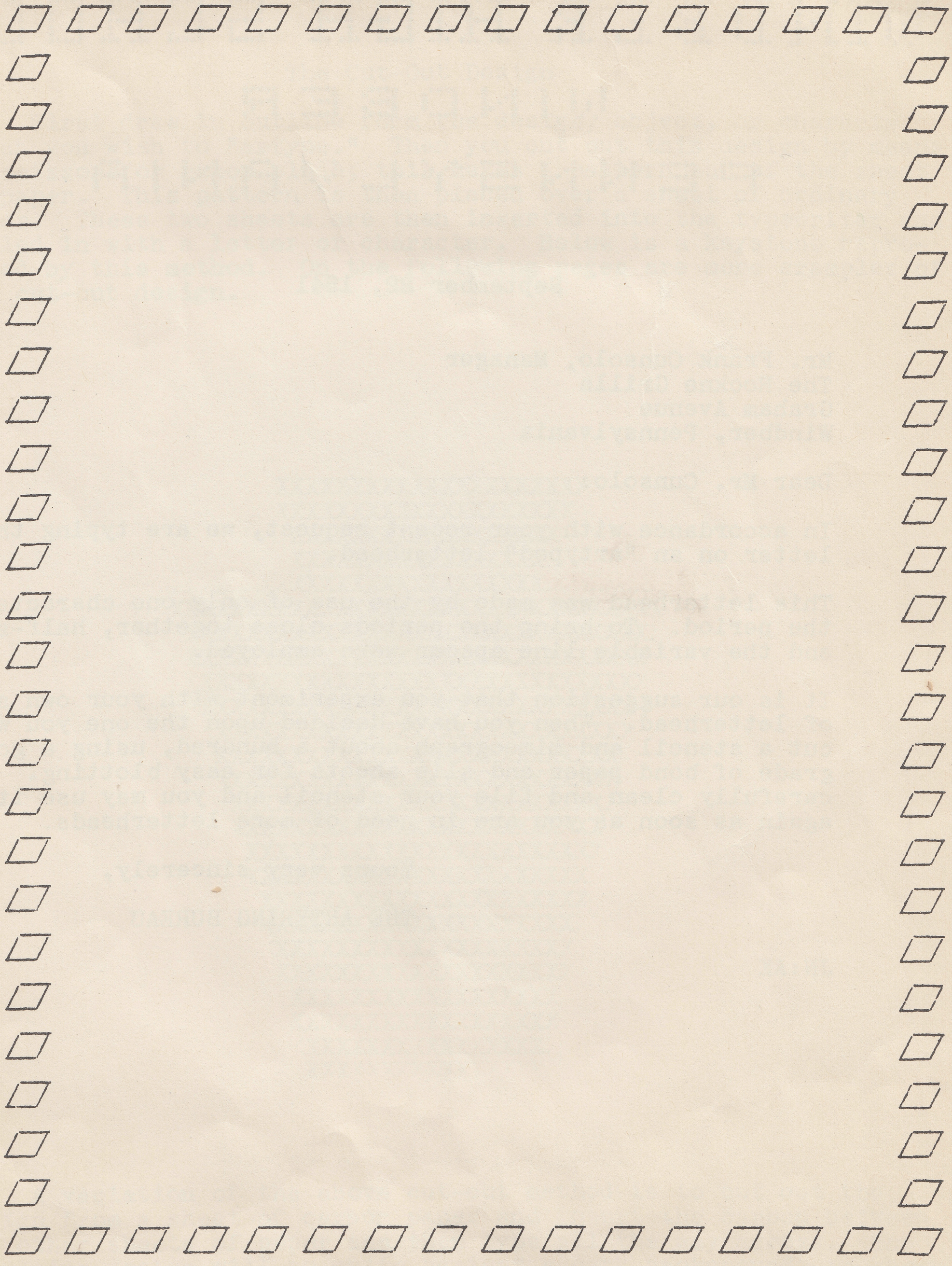




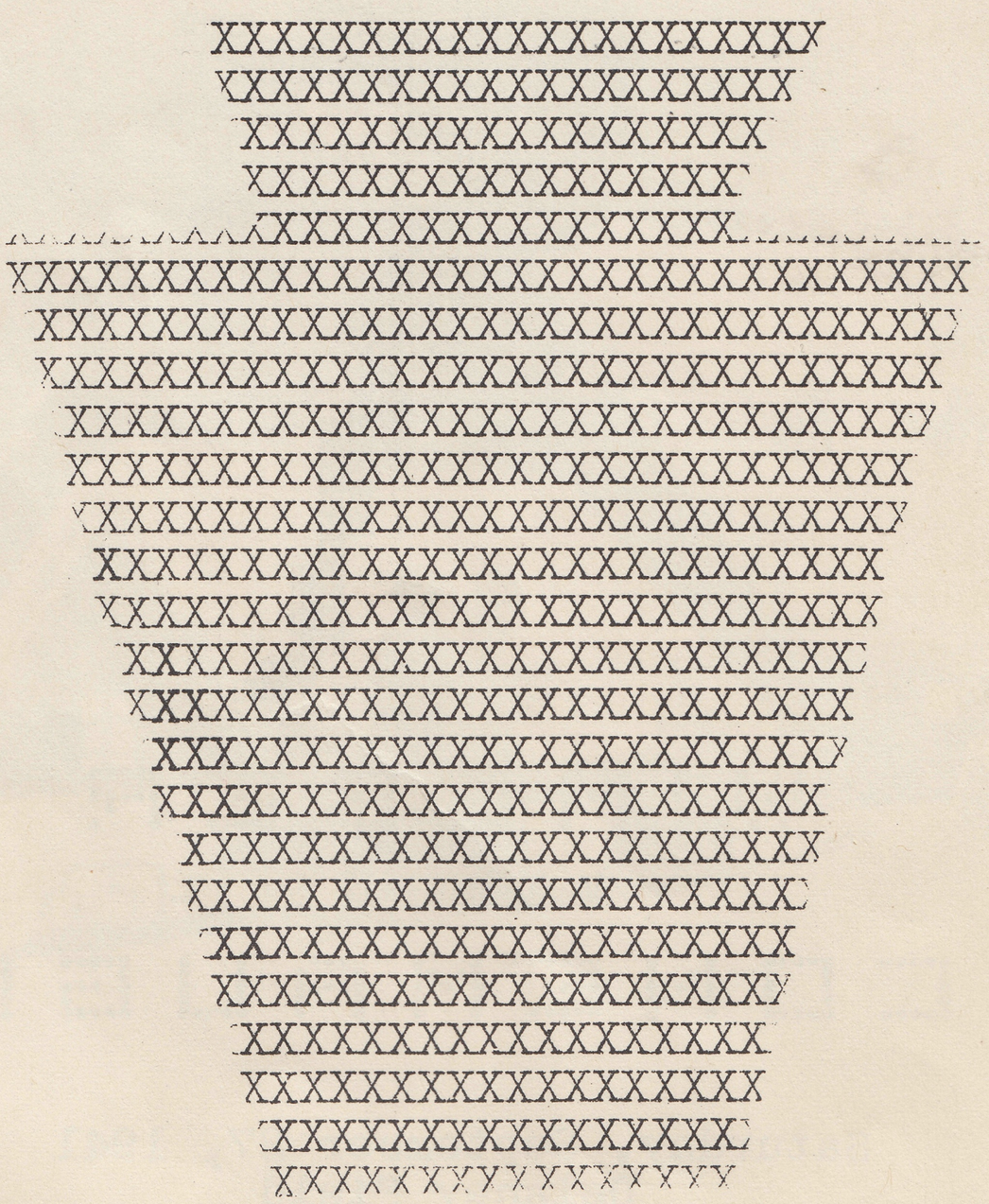
b o t t o m

On the following page is a completed border design. If the typist desires some additional border designs and ornaments, they can be found in Mr. Flanagan's book, "Ornamental Typewriting", published by Gregg.



The Cut-Out Design

First draw in outline form the design, object, or character which you wish to "artype." Then you cut out this design by means of scissors or razor blade; this makes a pattern out of the sheet of paper. This pattern is then placed over a sheet of ordinary paper. These two sheets are then inserted into the typewriter and filled in with a letter or character. Below is a keystone reproduced by this method. On the following pages are more examples of the cut-out design.



A variation of the above cut-out method is to cut out the design from a sheet of carbon paper and insert the carbon between two other sheets of paper and then type all the way across. The resulting design will be white against a dark background, as shown on the following page.

This cut-out design, a contest entry, was made by striking over twenty-six times. All of the letters of the alphabet were used.

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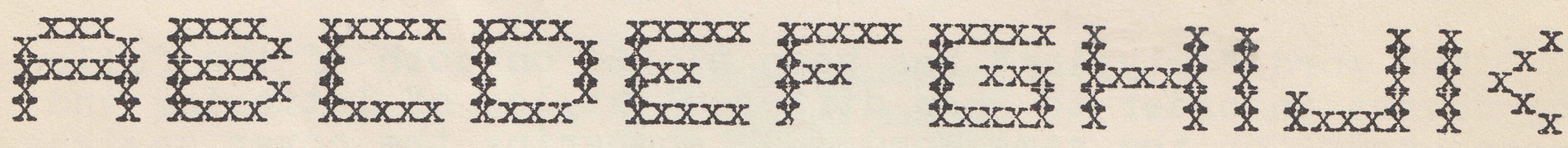
Lettering

An important phase of artistic typewriting is the art of lettering. There are so many uses for lettering--especially in commercial work--that it would not be amiss for all "artypists" to become fairly well acquainted with its intricacies. There is almost a limitless variety of styles and sizes, but for the sake of brevity and simplicity only a few will be presented in full.

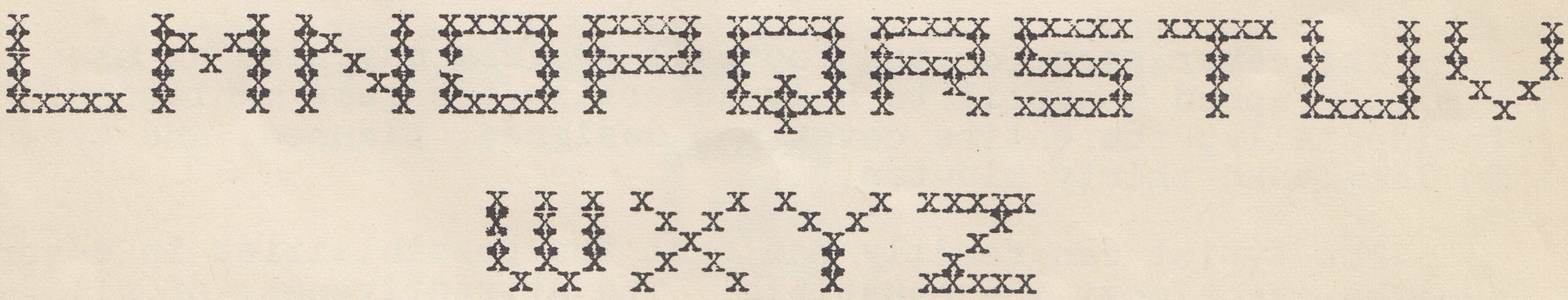
First type as shown below:

```
 xxx  xxxx  xxxxx xxxx  xxxxx xxxxx xxxxx x   x x     x x   x
xxxxx xxxx  x     x   x xxx   xxx   x xxx xxxxx x     x x x
x   x xxxx  xxxxx xxxx  xxxxx x     xxxxx x   x x xxxxx x   x
```

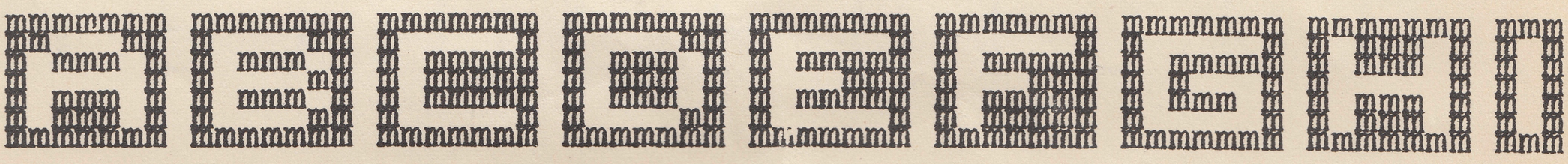
Then proceed to fill in, very carefully, using the variable line spacer:

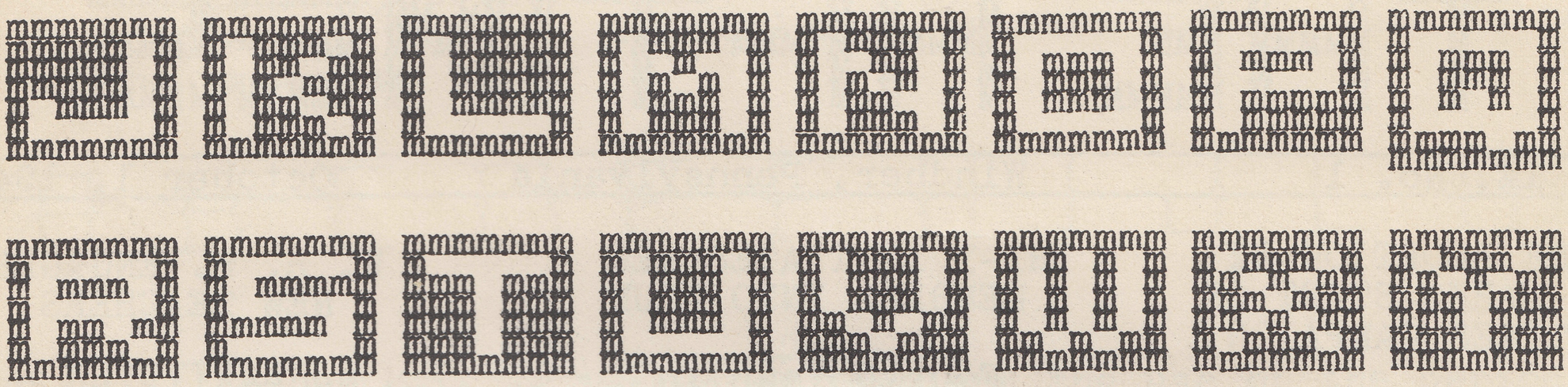


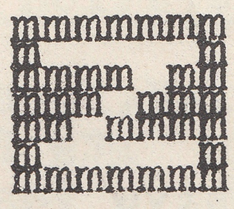
Below are presented the rest of the letters of the alphabet, using this particular style, from which it will be comparatively easy to analyze the different steps as mentioned above.



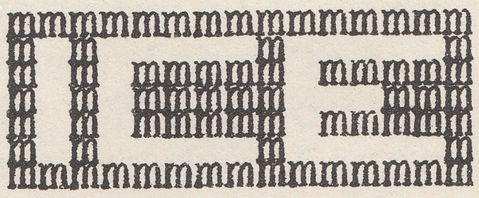
Another style of lettering, showing light letters against a dark background and giving a more solid effect, is now presented:

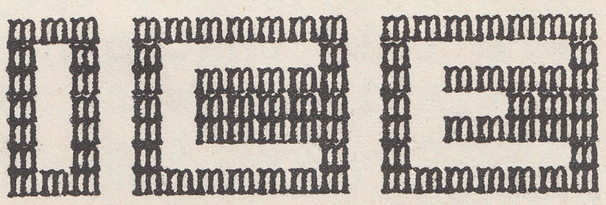




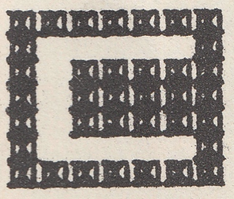


In combining the foregoing style of lettering to make words, two styles may be used:





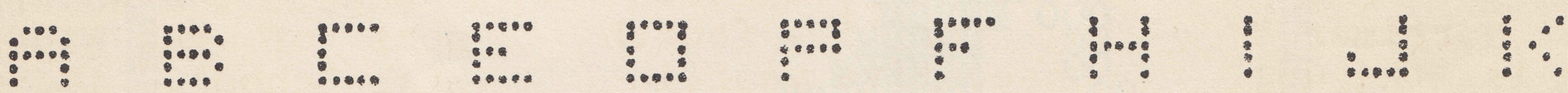
An even more solid background may be obtained by using first the "m" and then going back and striking over the "m" with the "x".



Then again, certain letters may be made by the use of both parentheses and the underscore. Note the following examples:

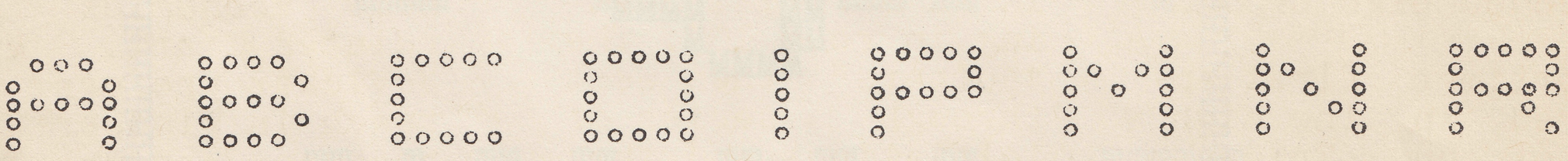
Because typewriters are as different as individuals, notice the difference between the following letters and the same letters on the preceding page.

Another style of lettering involves the use of the period. Below are a few examples.

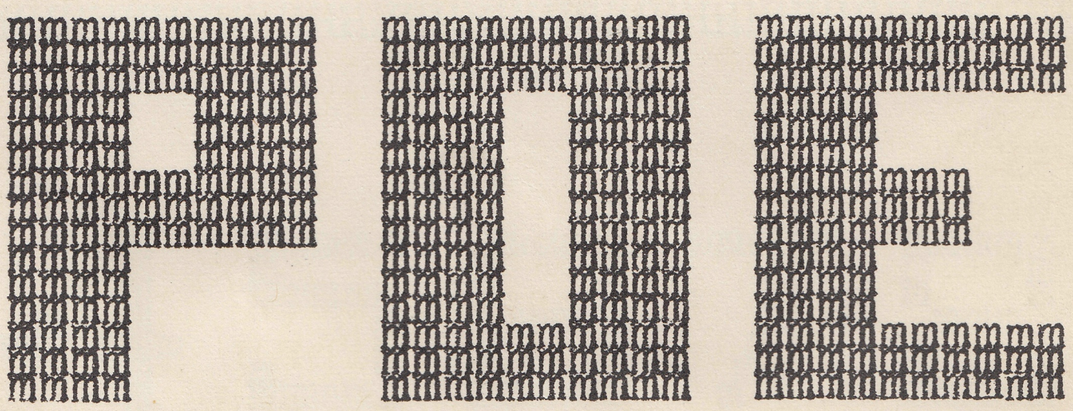


In the above, the periods are brought close together by half-spacing, which is described on page

Some typewriters have special characters on their keyboards. Here are a few examples of lettering made with the degree sign.

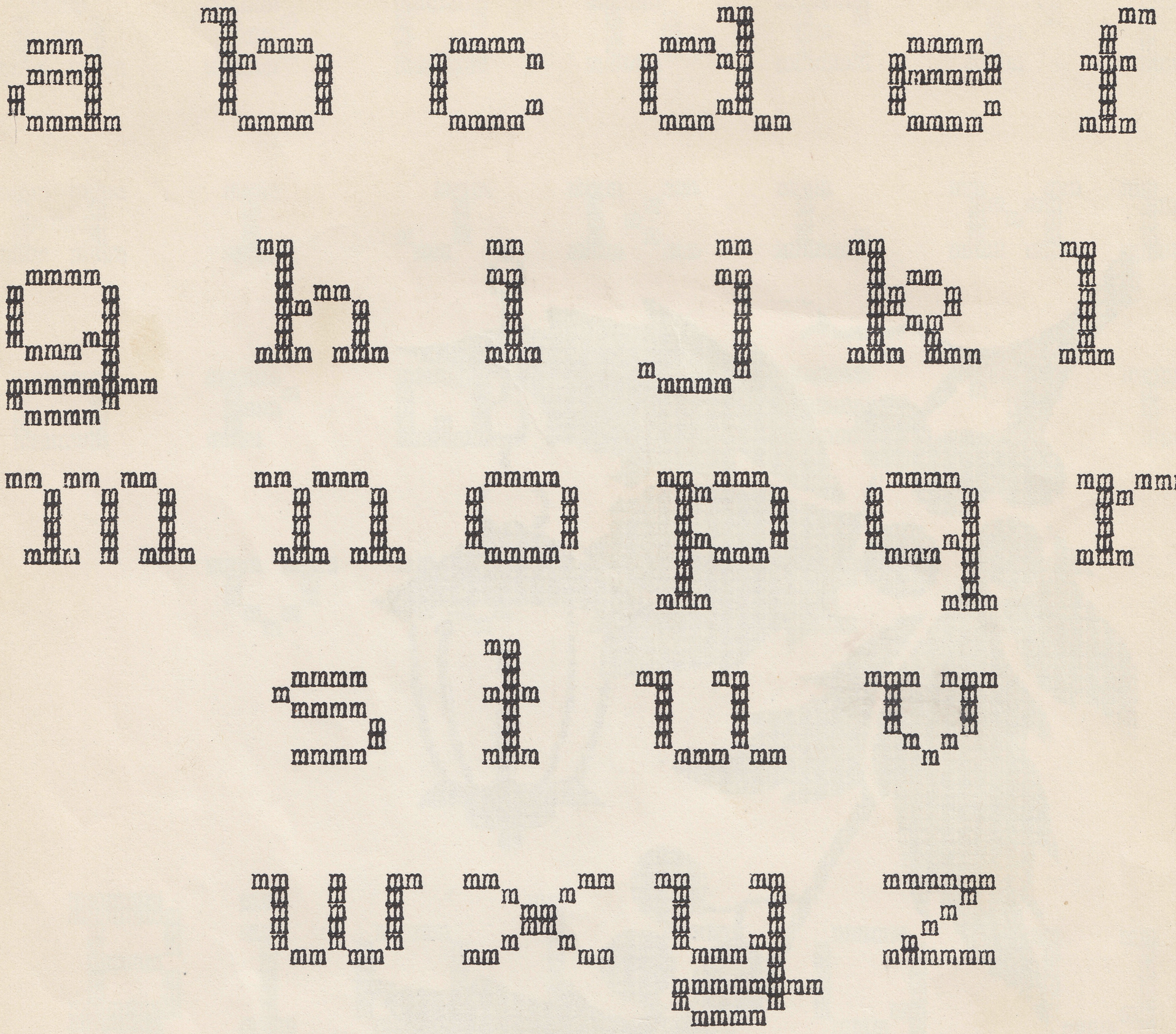


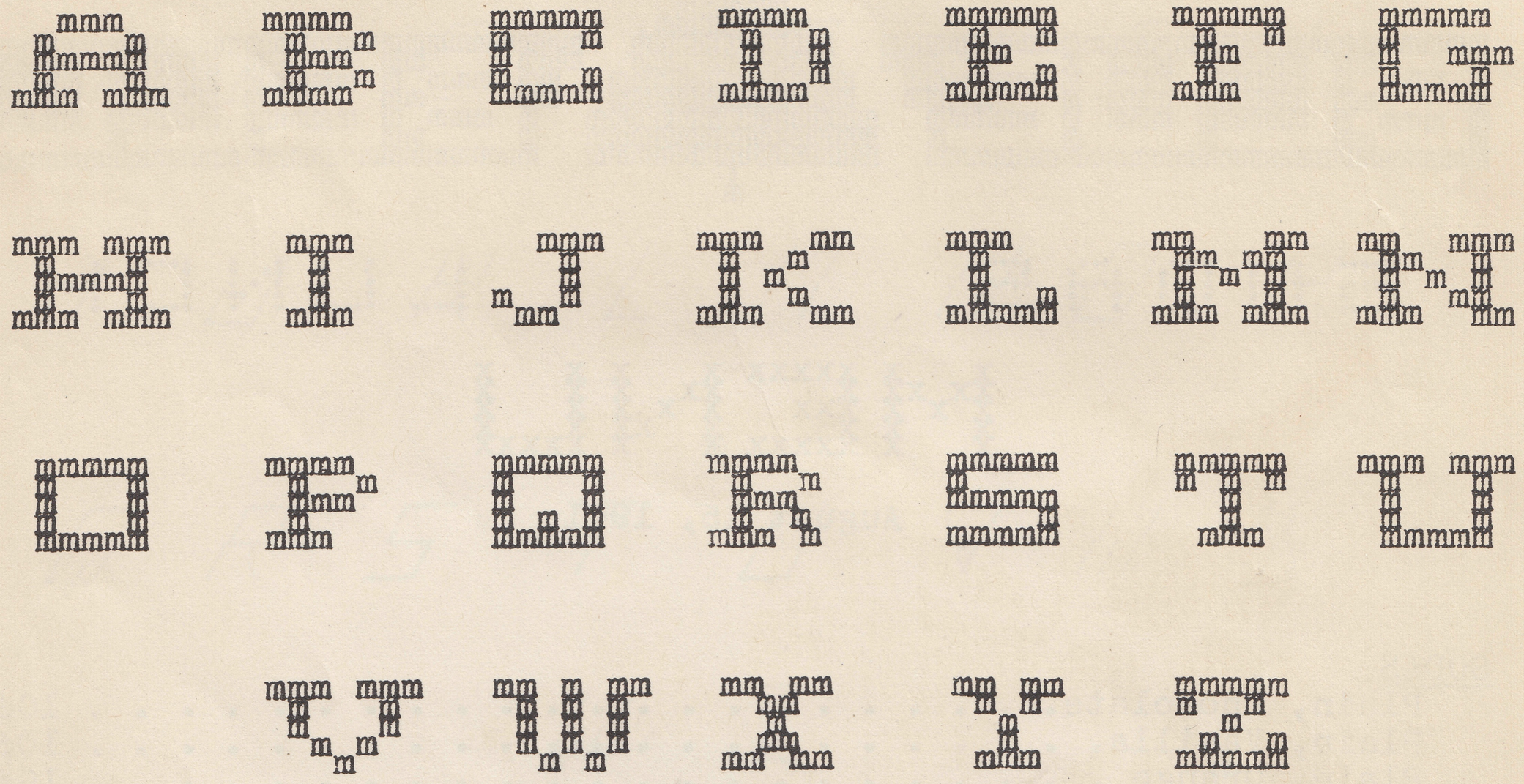
When it is necessary to employ larger-size lettering, it may easily be accomplished in this manner:

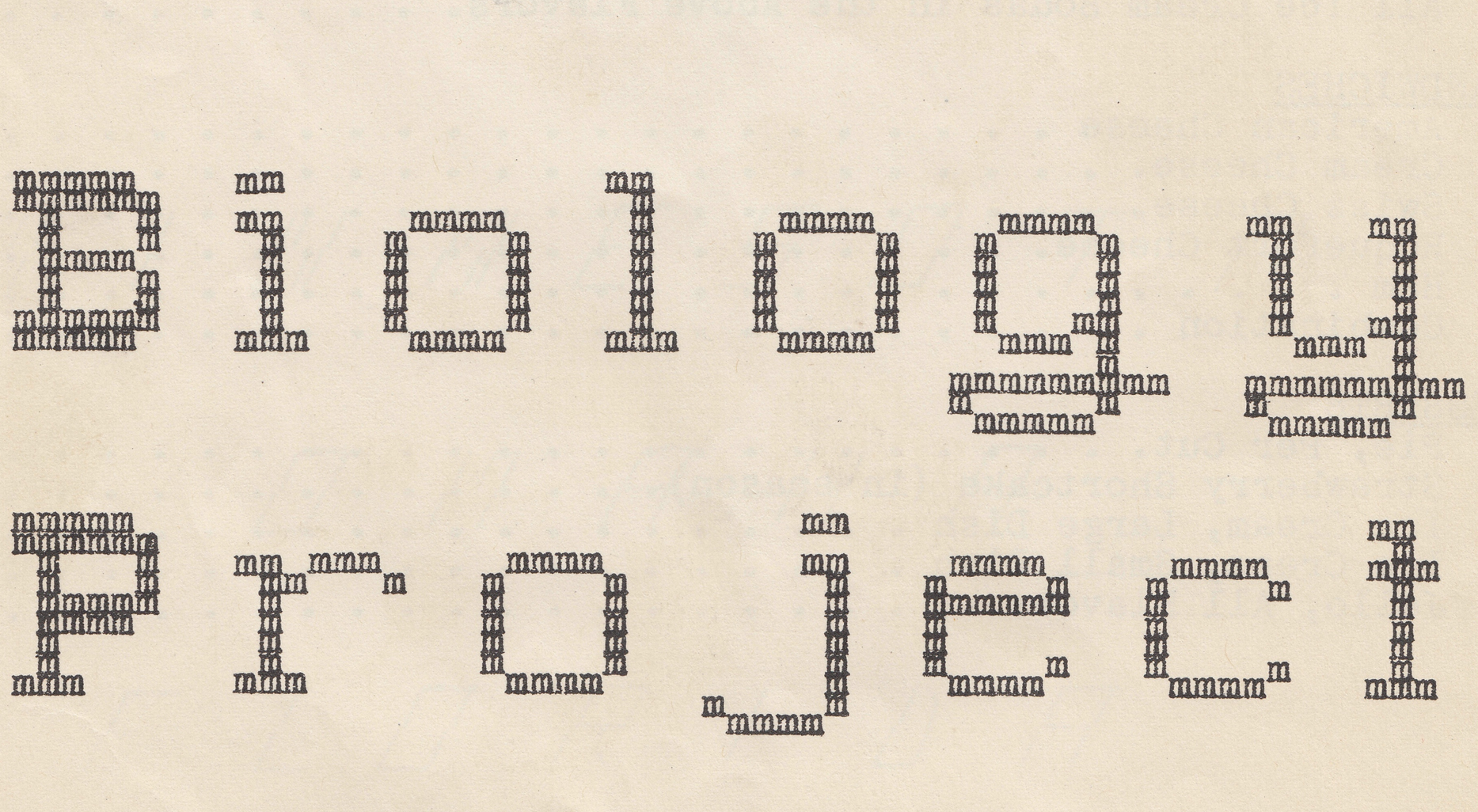


Naturally, this may be increased almost indefinitely to practically any size wanted.

Additional styles of lettering are shown on the following pages.







A B C D E F G H

I J K L M N O P

Q R S T U V W X

Y Z

MINNESOTA

OMAHA

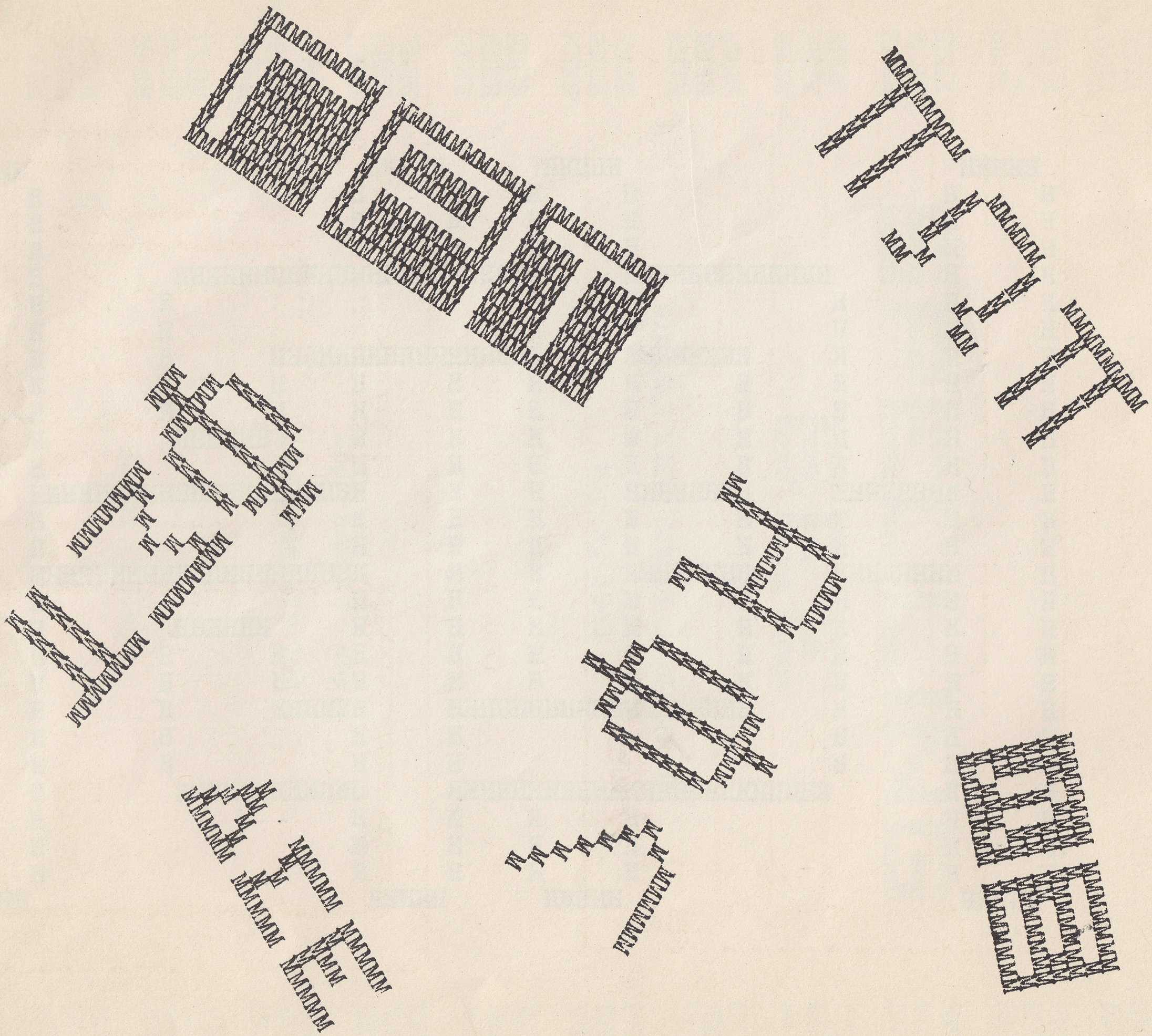
FLORIDA

OHIO

INDIANA

GEORGIA

CHILE



SPELLING BEE

WINDBER HIGH SCHOOL AUDITORIUM

May 5, 1941

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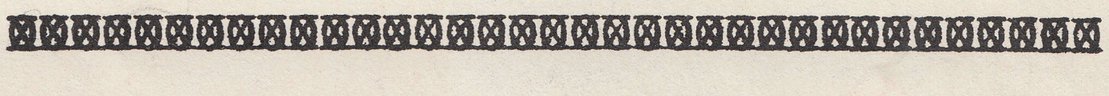
"Soldiers" and Other Simple "Artyping"

No treatise on the subject of artistic typewriting would be complete without some reference to, and directions for, making "soldiers" on the typewriter. There is something about this simple "artyping" which is both fascinating and instructive, especially because it tests the ingenuity and originality of the "artypist."

The formula for making soldiers given below is by no means the only one; yet it is the one that has become more or less standardized, with a few variations. We start by making a row of the capital "X":

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

We then strike the capital "O" over the row of the capital "X":



Now we move ever so slightly above the line and strike a row of the ampersand (&):

Without turning the platen either up or down, we strike a row of the diagonal (/):

Now, going slightly below the line, we affix the soldiers' trousers by means of the capital "W":

All that is necessary now is to give the doughboys some shoes. This we do by the use of the hyphen (-), placed slightly below the last line of writing:

Cartoon faces and objects may be made by means of a few simple strokes. Either the capital "O" or the lower case "o" with or without the period may be used to form eyes:

ʘ ʘ O O o o o o

The most popular letter for forming the nose is the capital "W" or the lower case "w", depending upon the size of the eyes:

```
ʘ ʘ     O O     o o     o o
 W       W       w       w
```

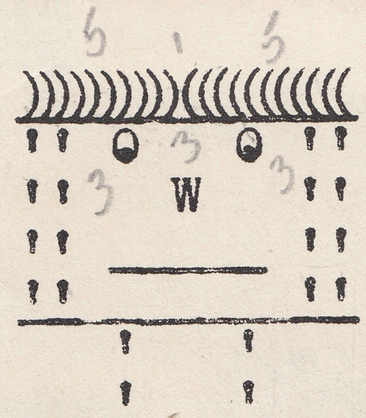
We may add a mouth by using the underscore (_) or the hyphen (-) and we have the following:

```
ʘ ʘ     O O     o o     o o
 W       W       w       w
 ___     ---     ___     ---
```

The face may then be completed in various ways, using either of the parentheses or the diagonal for the hair:

On the following page we have made a complete man by using a few additional simple strokes. Because of his nature and construction, and also because of his appearance, we shall call him "Typo," the typewriter mechanical man.

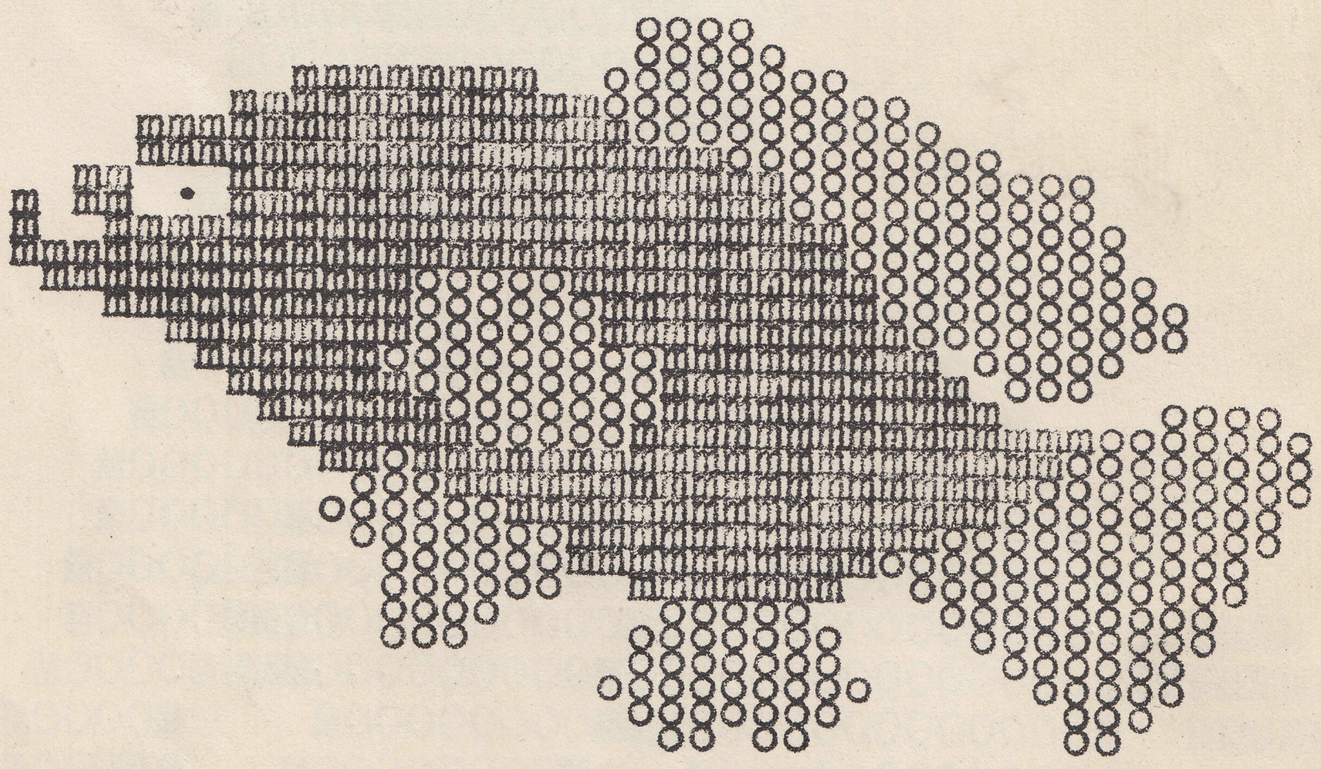
Naturally, the above illustrations and the one on the following page are merely suggestive; and the typist can have a lot of fun working out his own little cartoons, objects, and mechanical men. It will be readily seen that the best effects are usually obtained by the use of just a few simple strokes and that very little attention is paid to detail.


W

Intermediate Designs

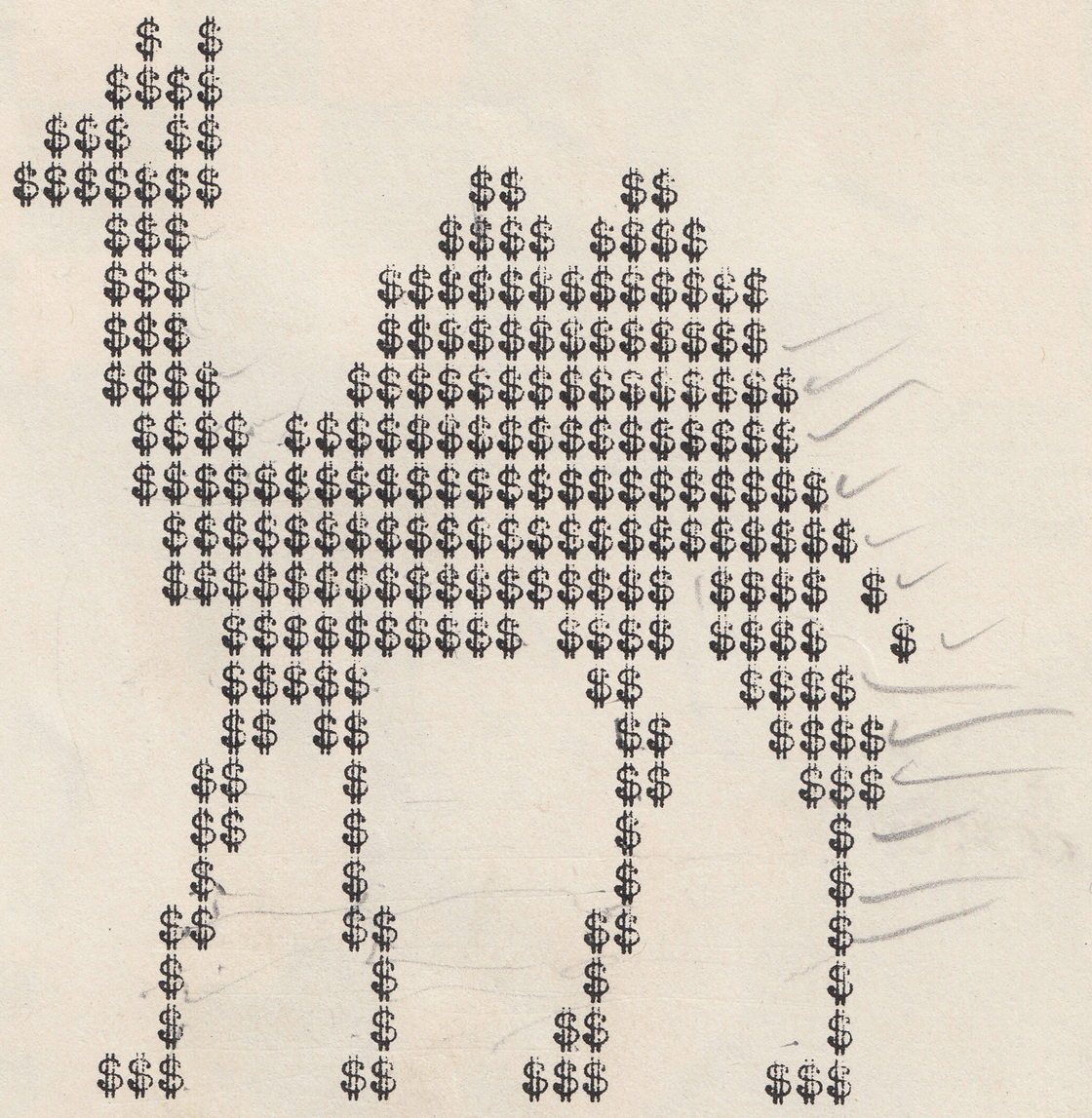
The "artype" designs coming under this heading are those which do not require too much initial planning. They may or may not be made by the use of the variable line spacer. If the variable line spacer is not to be used, it is advisable to use capital letters or such characters as the "#", "$", "%", or "&", so that the design will appear more solid.

The design appearing below is quite simple, yet effective. It is made with the use of only three characters: m, o, and period.

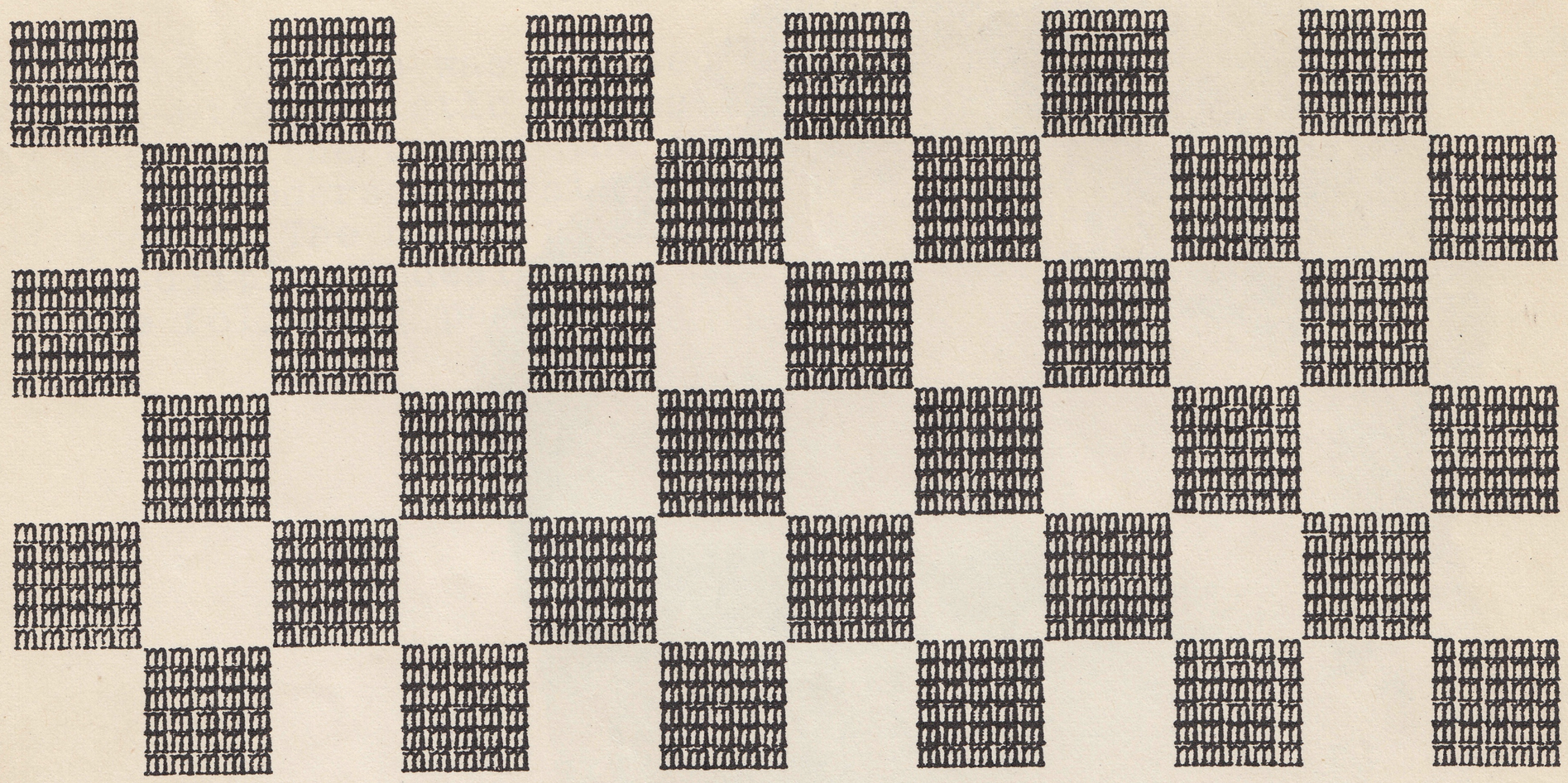


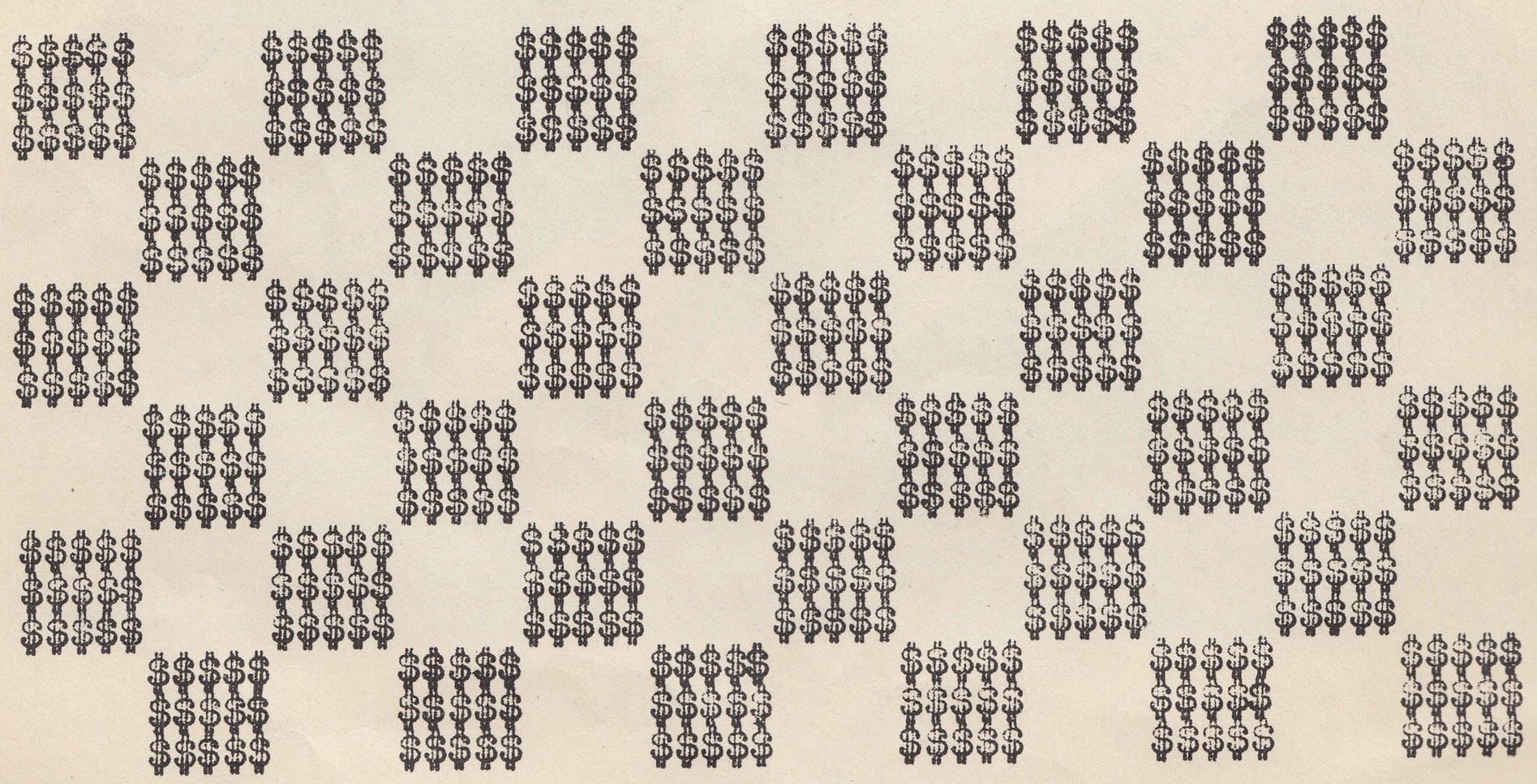
Notice that the shading effect is obtained by using one dark-effect character (m) and one light-effect character (o), although it would have been possible to use other characters with more or less equal effectiveness.

Oftentimes a great deal of time may be saved by using a letter or character in the formation of a design which does not require the use of the variable line spacer for filling in. This is accomplished very effectively in the example below by the use of the dollar sign.

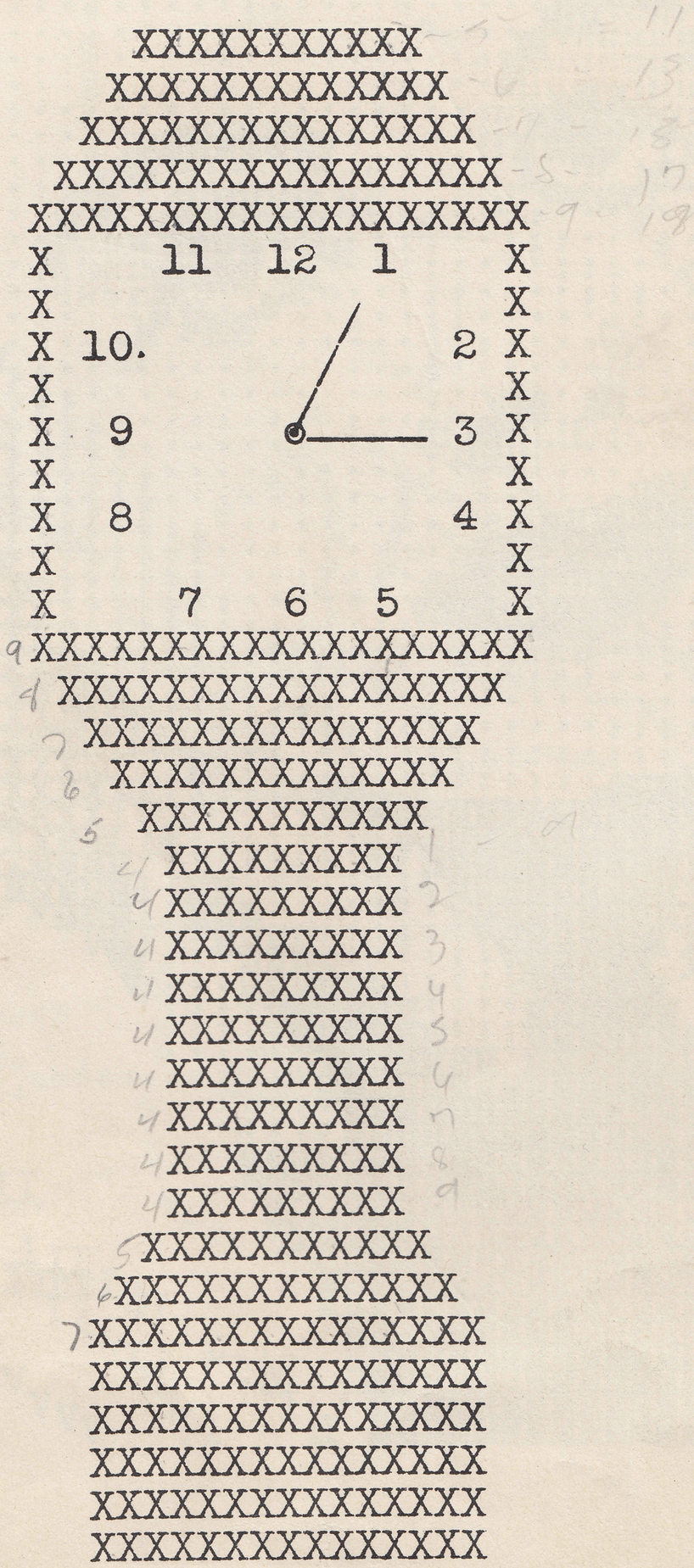


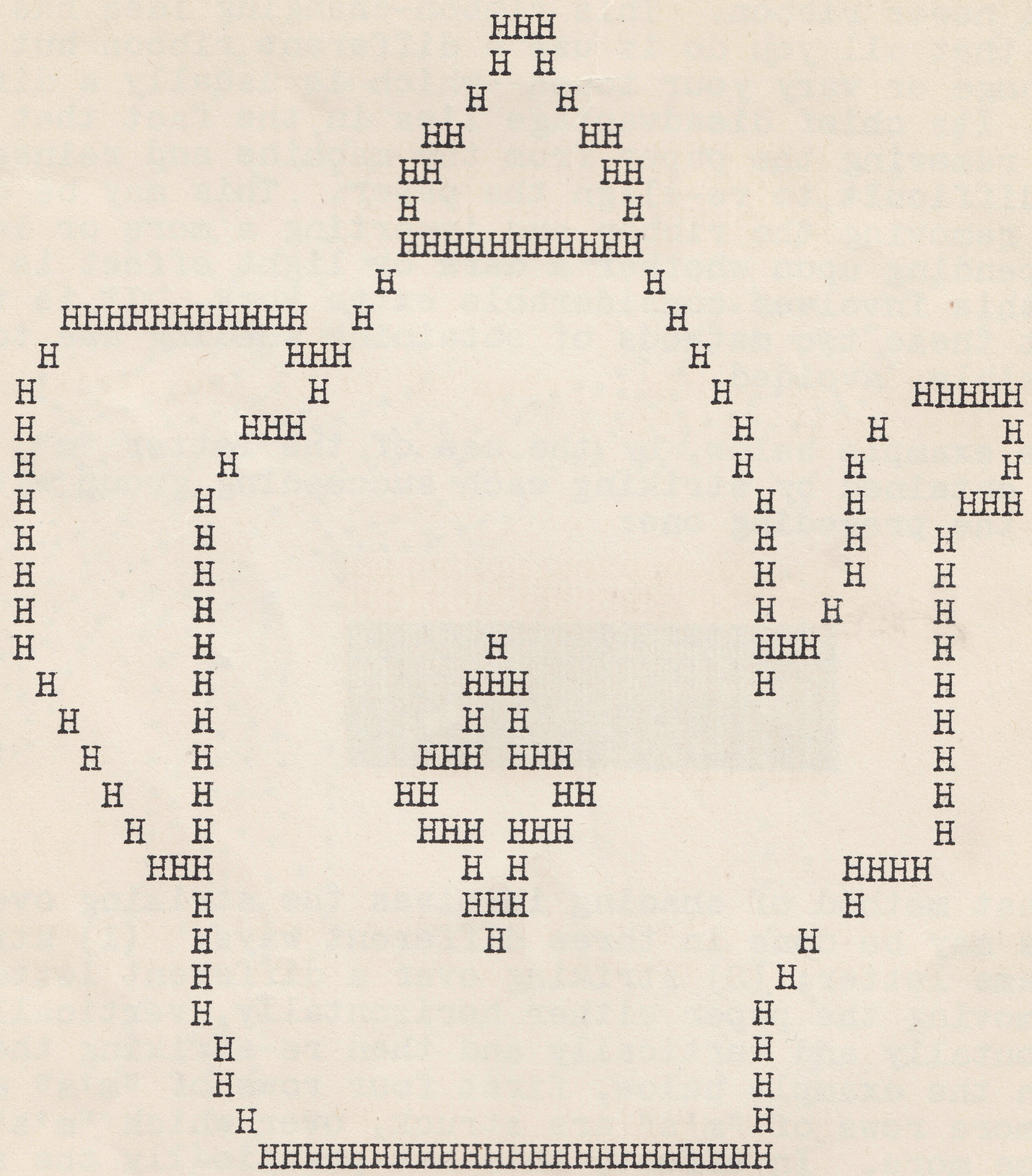
If the above design were made by means of a letter such as the "x", "m", "o", etc., then much more work would have been required. In the examples of the following page, checkerboard designs were made both ways. Twice as many strokes are required in the "m" design as in the "$" design.

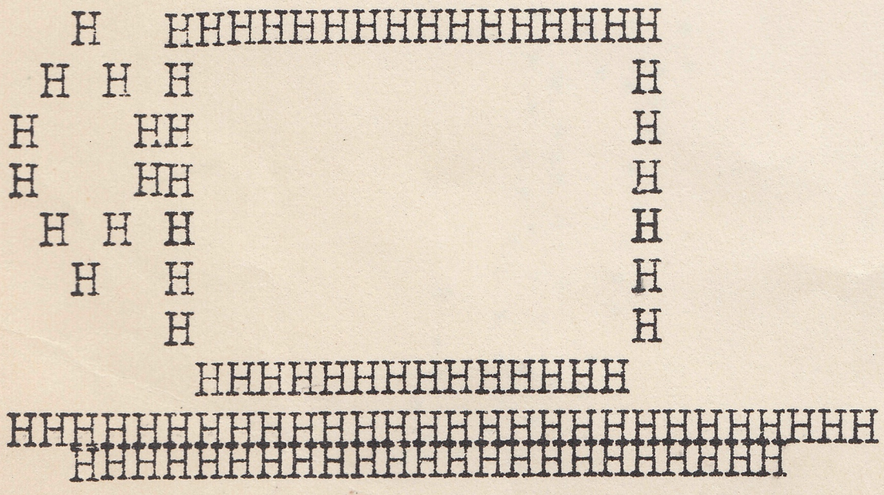


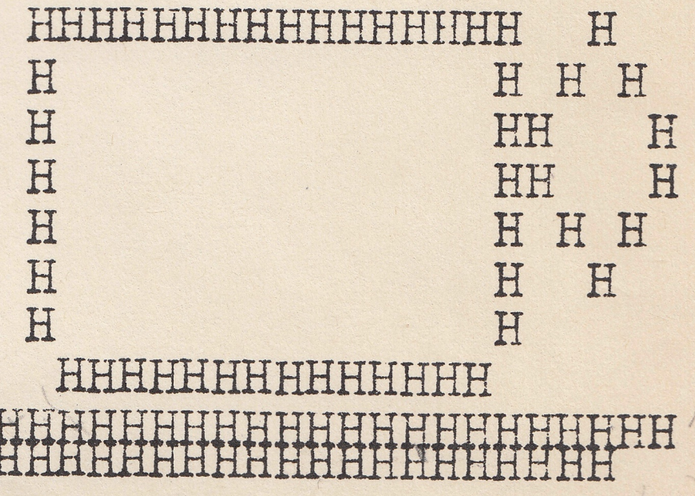


This design was adapted from one of those received in the nation-wide artistic typing contest. The main body of the clock is made by the use of the capital "X". The small hand is made with the underscore while the large hand is made by striking the diagonal. The hands pivot on a small "o" with a period inside of it. Additional designs of the not-too-difficult type are shown on the following pages.

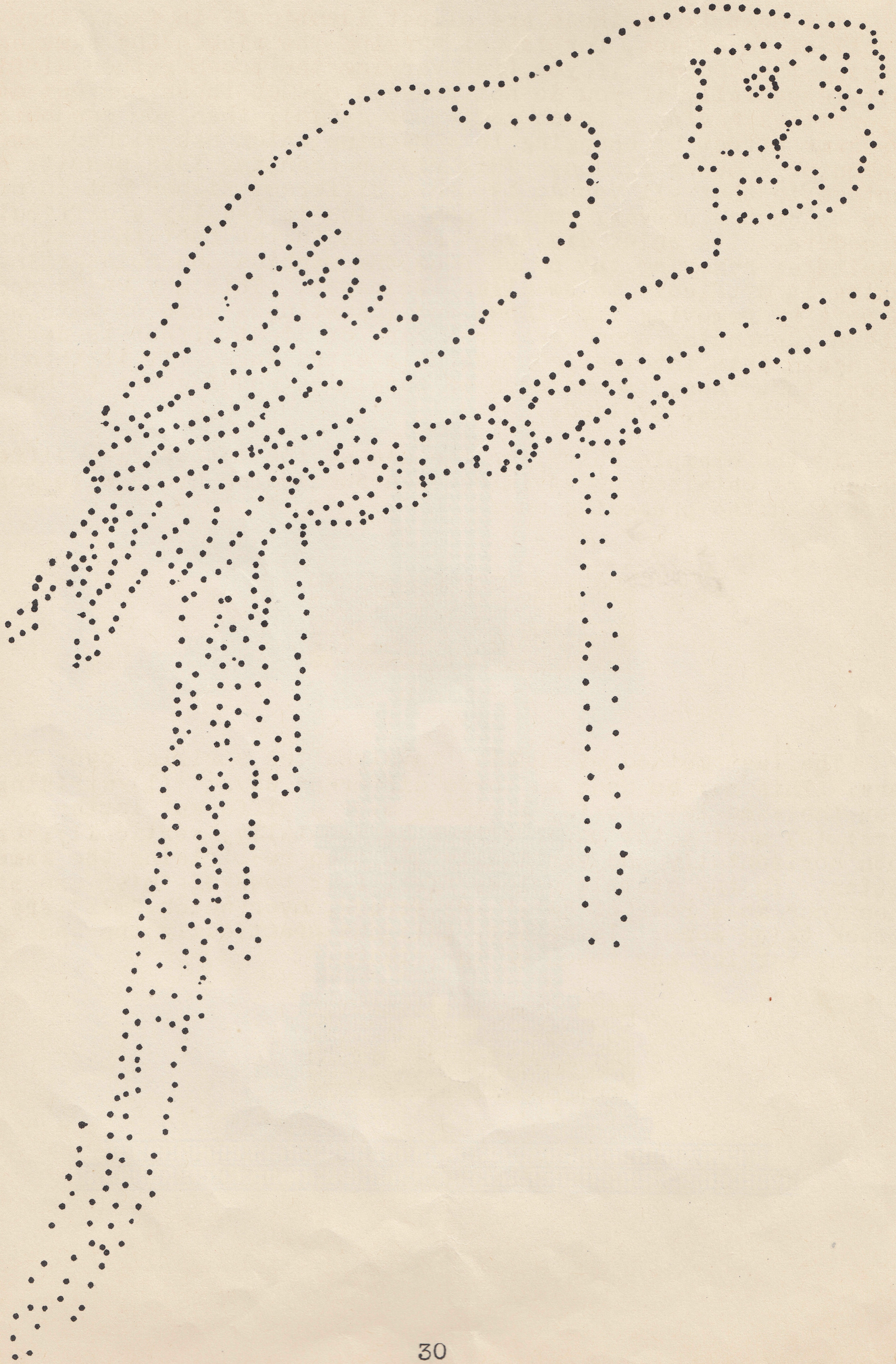




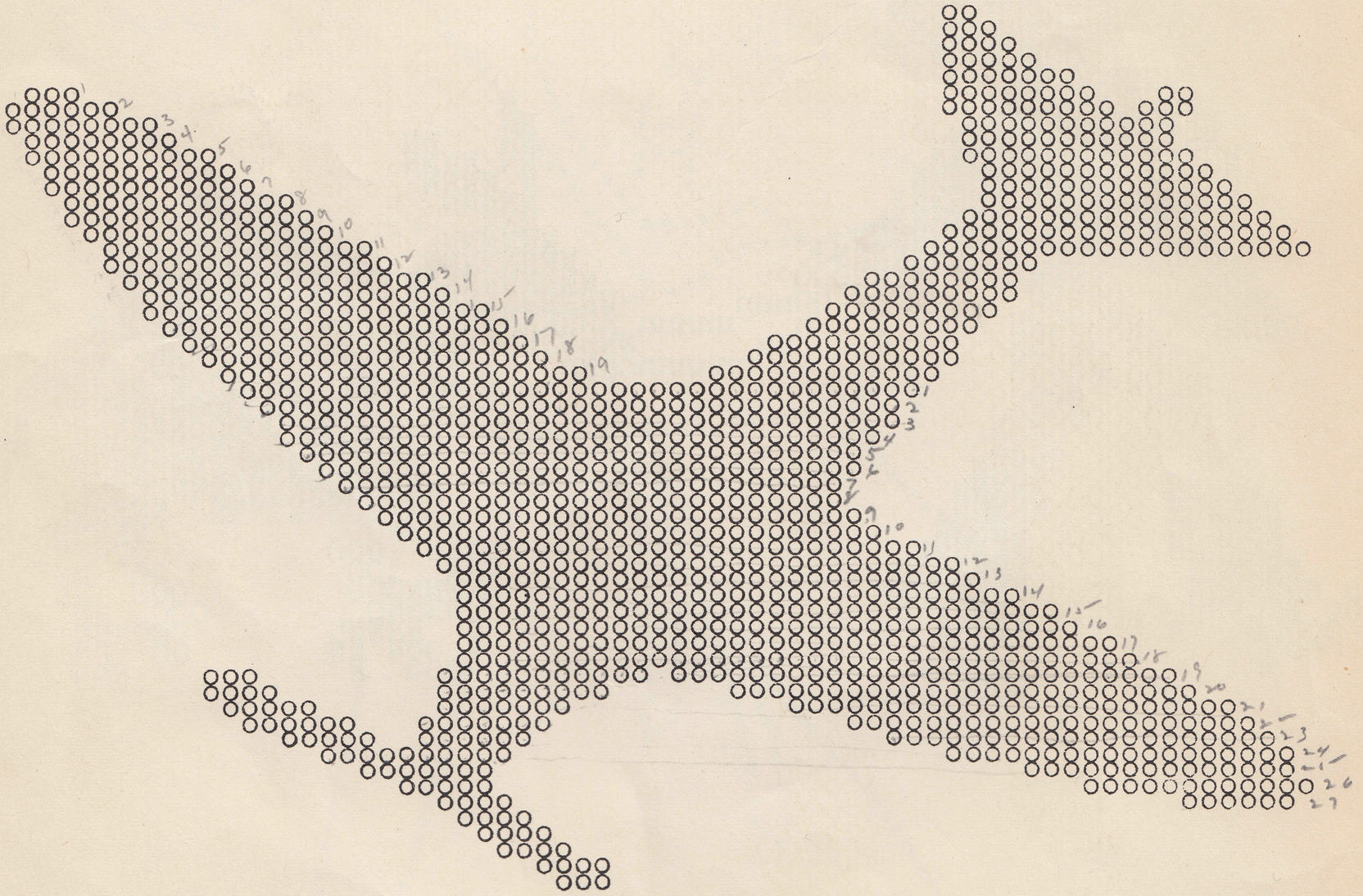


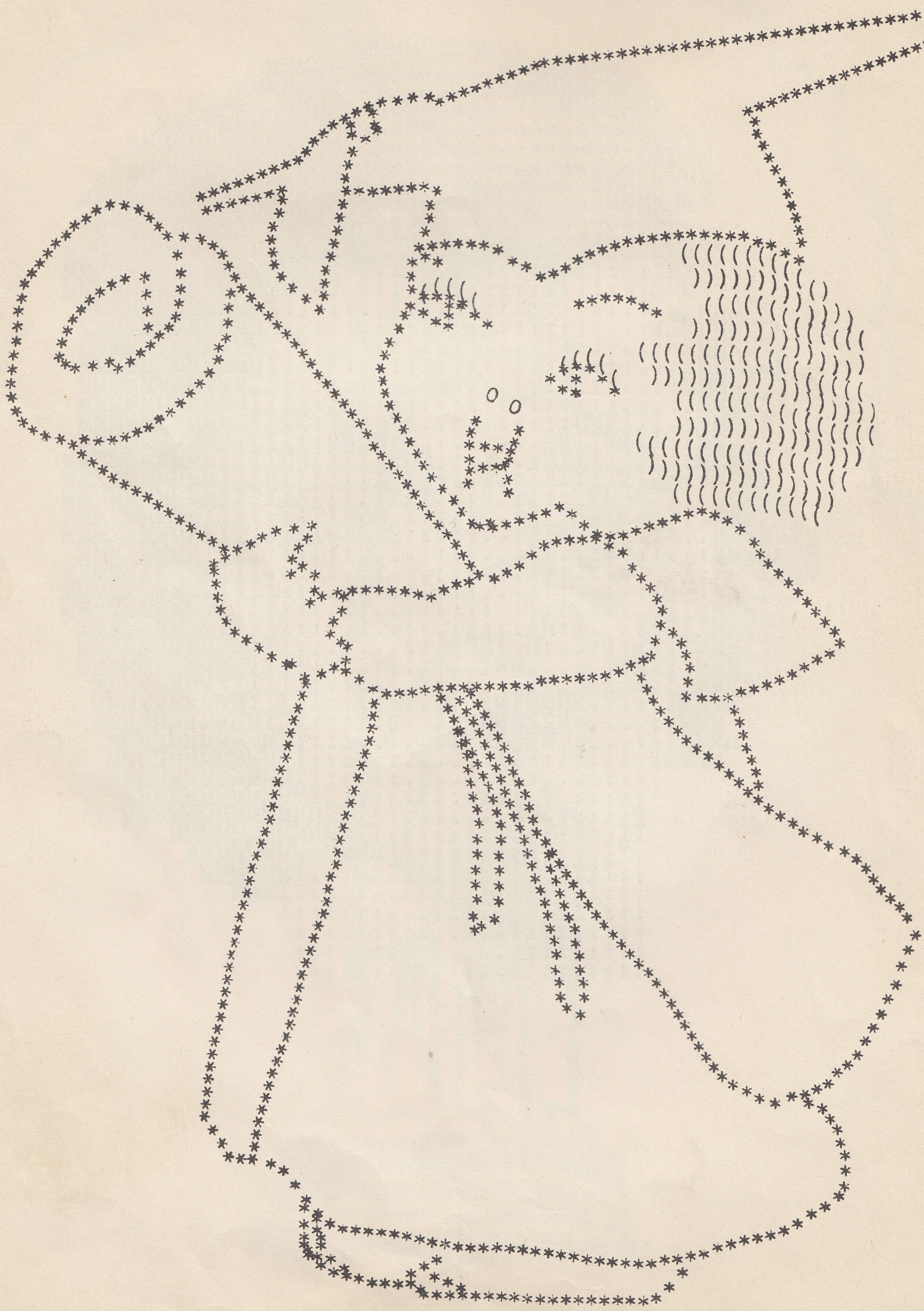


TEA FOR TWO



Scene in the Orient





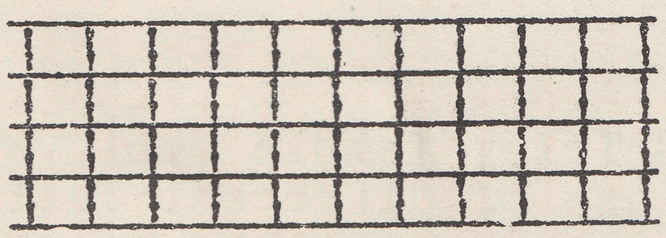
L I B E R T Y !

Advanced Designs and Cross-Stitch Patterns

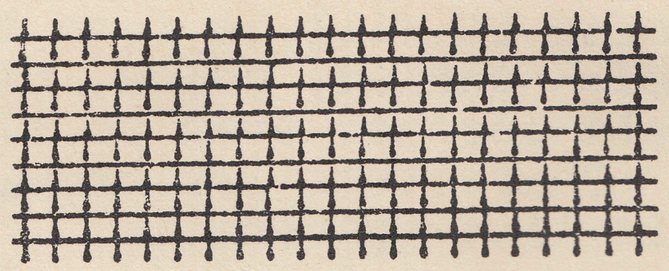
It is rather difficult to draw the line between the intermediate and the advanced stages of artistic typewriting. However, it can be said that while the intermediate stages require little, if any, planning, the advanced stages require quite a bit of planing; and while the intermediate designs require not more than an hour at the most, the advanced stages require many hours, days, and even weeks of work.

In a recent nation-wide artistic typewriting contest conducted by the author, the prize-winning design taking first place--a vase with lilies--took about two weeks to complete. The "artypist" who typed that design says: "In making my artype picture, I alternated with the black and red ribbon. The shading was made by symbols and space and stroke differences. I found that in making the vase, the most difficult part was getting the vase even on the sides. I spent about two weeks on and off to complete the picture."

Although artistic ability will help the typist who aspires to create a masterpiece on the typewriter, it is, nevertheless, not especially essential. Let us say that the typist would like to type a design depicting the Statue of Liberty. The first thing for him to do is to obtain a fairly good picture or drawing of the Statue of Liberty. From here, he may do a number of different things. He may trace the outline of the Statue on a sheet of graph paper by means of a sheet of carbon paper. Once the outline is on the graph paper, he will proceed to fill in with pen or pencil, using one letter or character (if he wishes only a silhouette effect) and using two or more letters or characters if he wishes certain parts shaded. Now he is ready to type the picture, following each line very carefully as planned on the graph paper. If he desires to type the design without the use of the variable line spacer, he will probably use capital letters or such signs as the $, #, &, etc., and will use graph paper having squares like this:



On the other hand, if he wishes to use small letters such as the "x", "o", "m", "n", etc., he will trace his design on graph paper having squares like those on the following page.



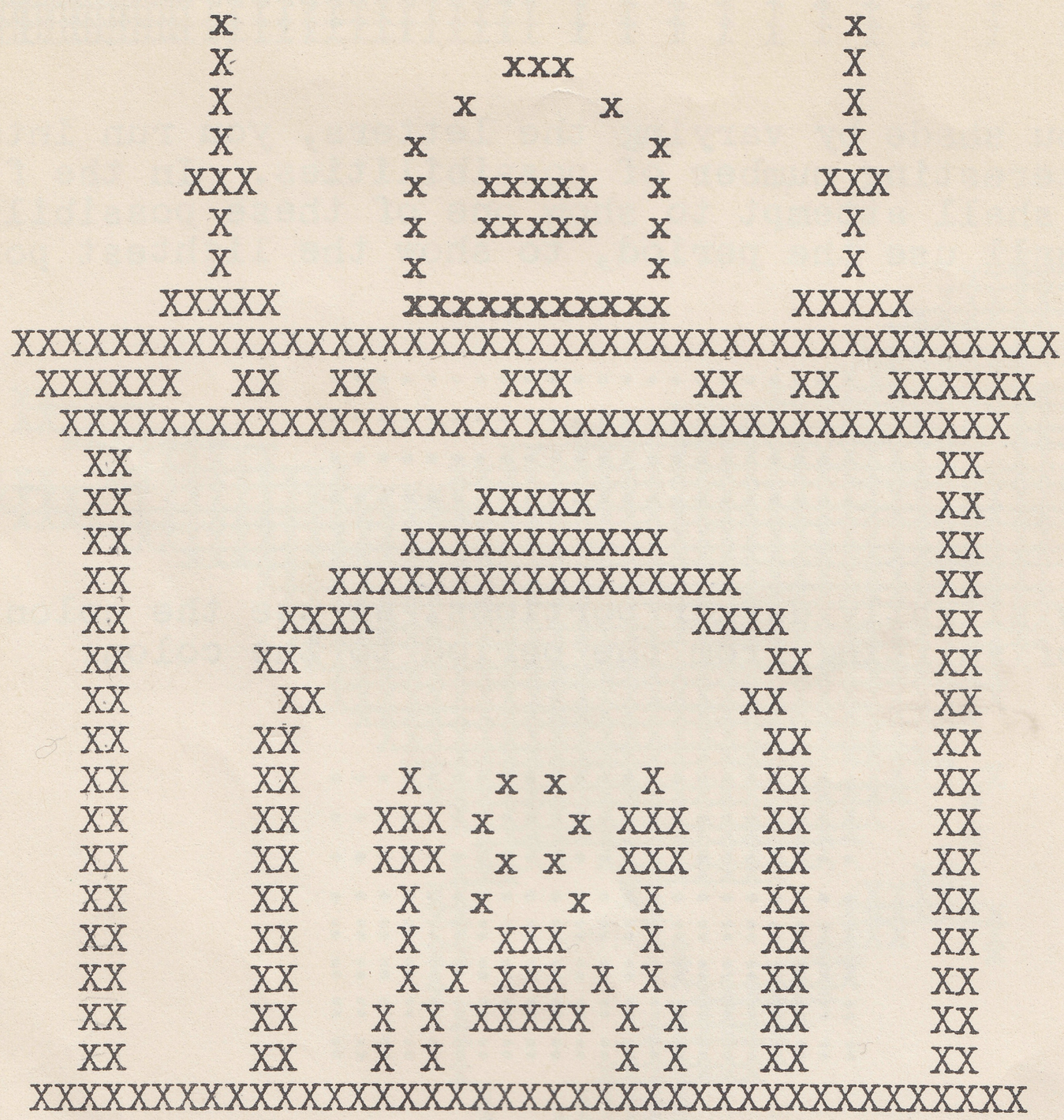
Another method (without the use of graph paper) is to place a sheet of carbon paper--an unused sheet, preferably--over a sheet of clean paper. On top of the carbon paper place the page or sheet containing the design. Now proceed to type over the design, using those letters or characters which you think will give the best effect. Now remove the carbon paper and the clean sheet of paper will have on it a carbon copy of the design. If you would rather have an original instead of the carbon copy, then it will be an easy matter to copy from the carbon while typing the design again and obtaining the desired original copy.

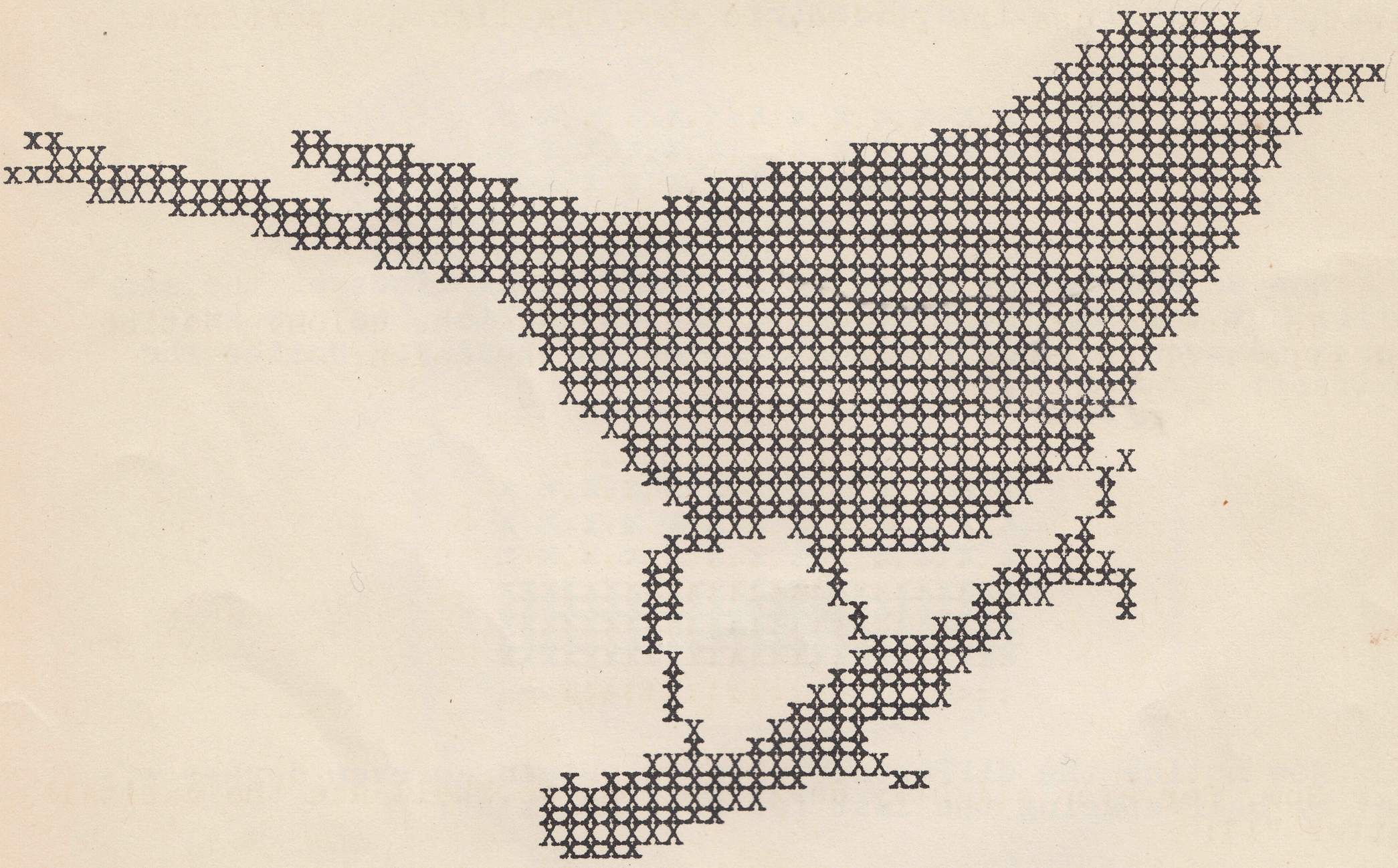
Still another method would be to transform the outline of the design on the sheet of graph paper. Then place a sheet of carbon paper on a clean sheet of paper, the graph paper on the carbon paper, insert all three into the machine, and type--following the outlined design on the graph paper. The resulting design will also be a carbon copy (as in the method listed above) but may be the easier method, especially if the original design is on a sheet of paper or magazine page which is much larger or smaller than the standard 8.5 by 11 typewriting paper. This is true if the original design is taken from a magazine, since a number of magazines are quite different in size from standard-size typewriting paper.

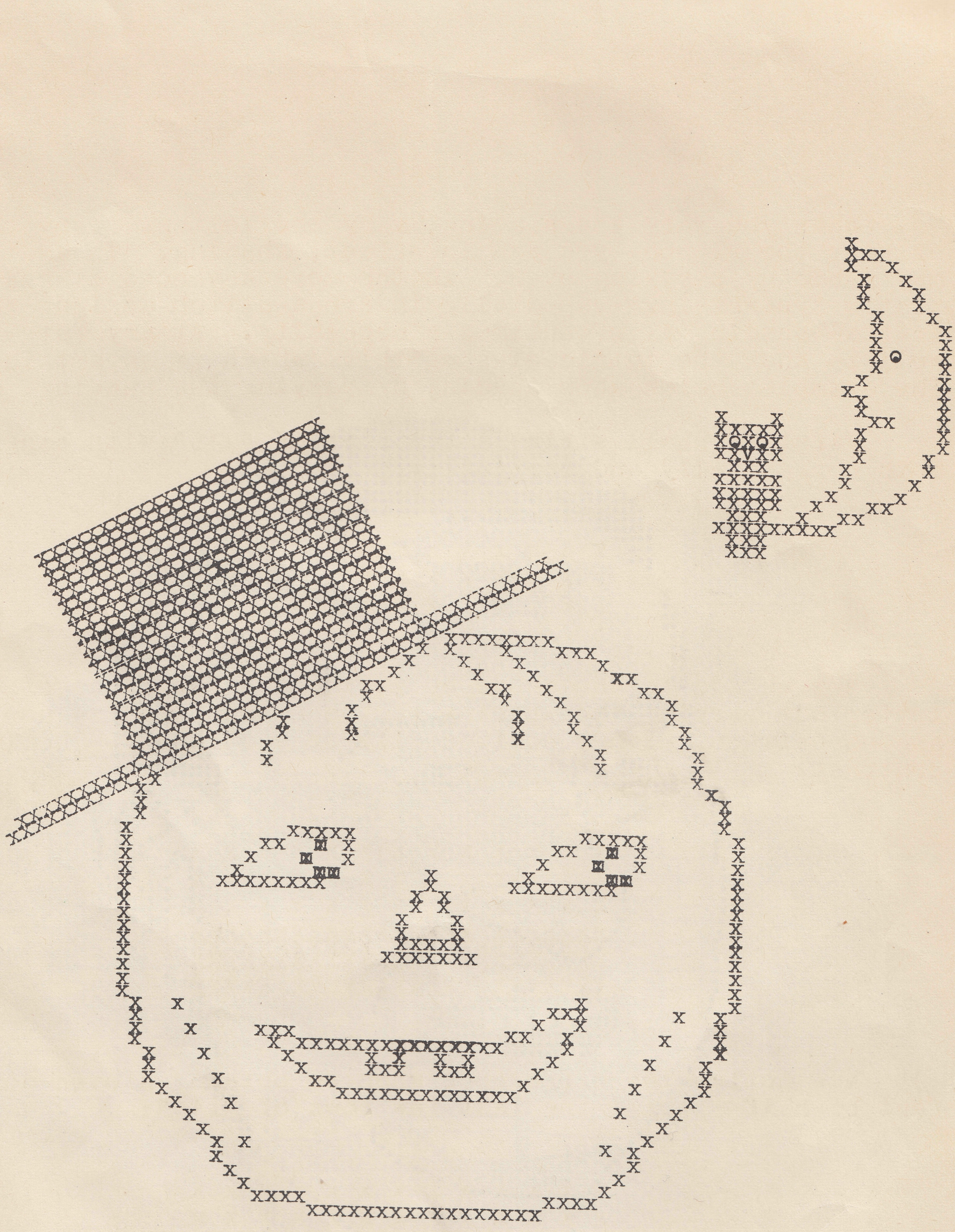
It is never advisable to proceed upon a more or less elaborate design without the careful planning mentioned above. It can easily be seen why these designs take quite a bit of time to do; but the result will be worth every bit of the time and effort expended.

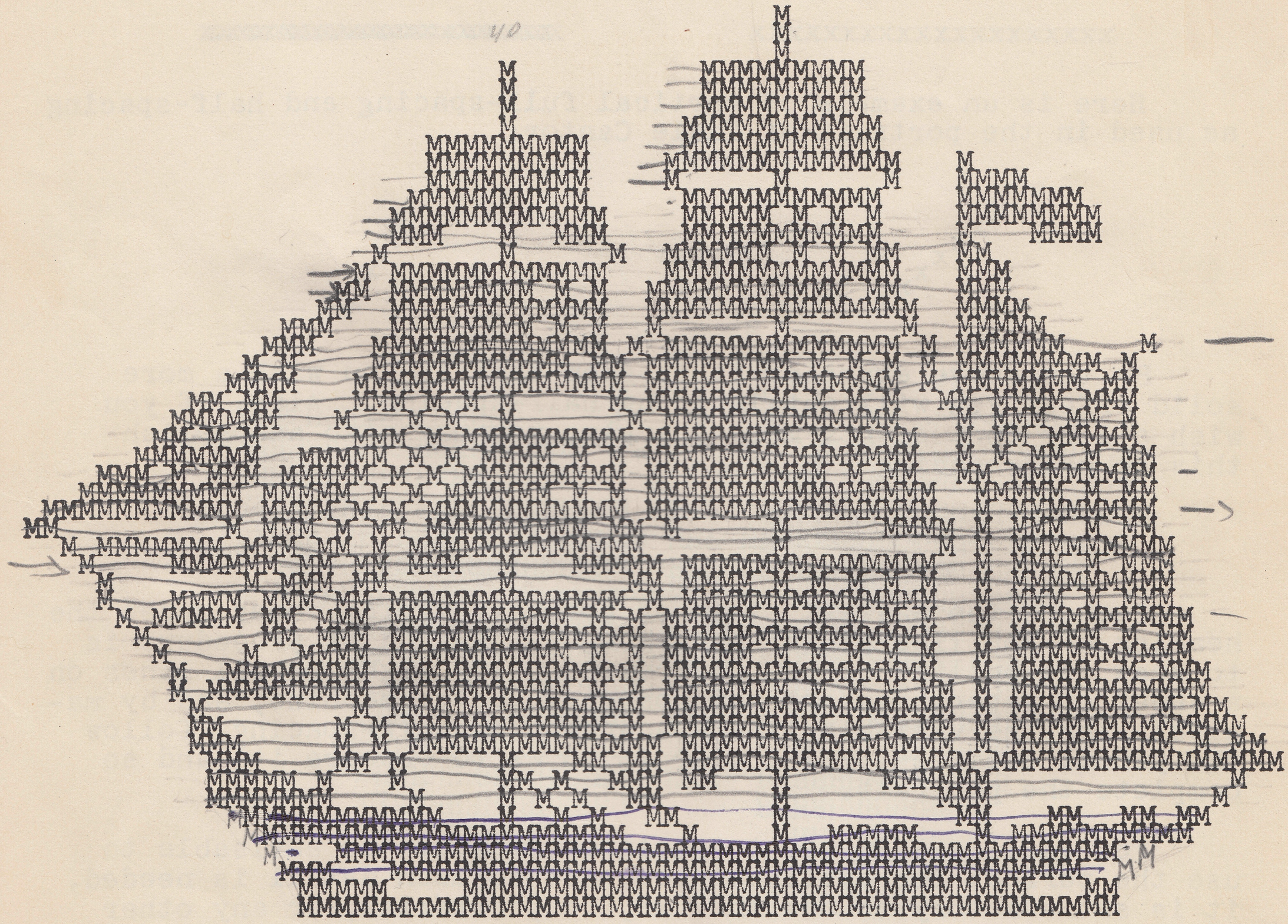
Cross-stitch pattern designs are those which are usually taken from needlework designs. Although they may be typed without first transfering them to graph paper, it is here suggested that they first be worked out on graph paper and then typed. For the past several years the BUSINESS EDUCATION WORLD, published by the Gregg Publishing Company, 270 Madison Avenue, New York City, has published some truly outstanding designs, many of which are of the cross-stitch pattern type. These designs were typed under the direction of Miss Margaret McGinn of Bay Path Institute, whose students really do some excellent work along this line. Although quite a few of these designs are done on standard-carriage machines, a great many are done on machines with extra large carriages. The pattern departments of many large newspapers or magazines can furnish cross-stitch patterns.

A few designs of the cross-stitch pattern type are shown on the following pages.



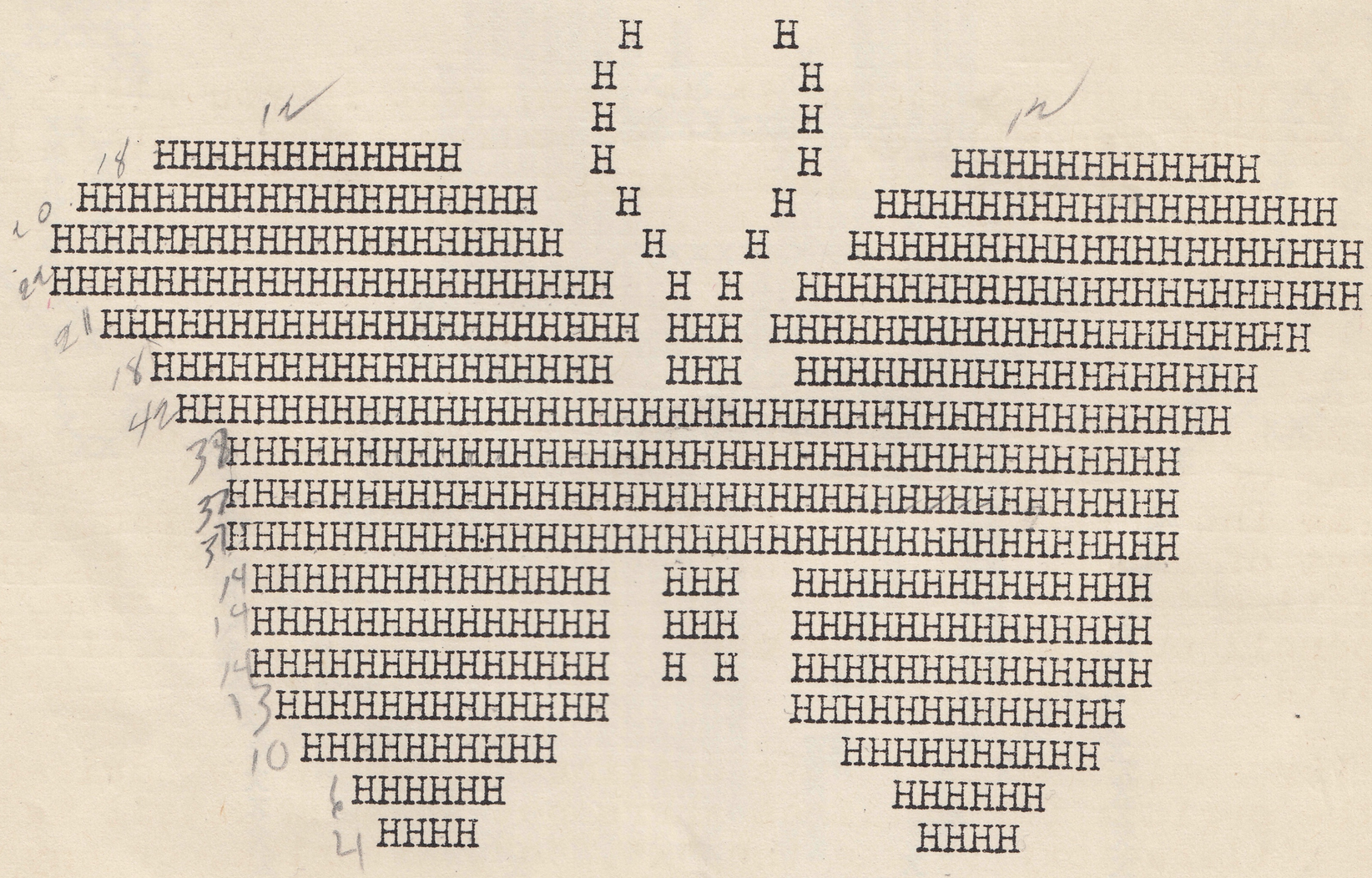


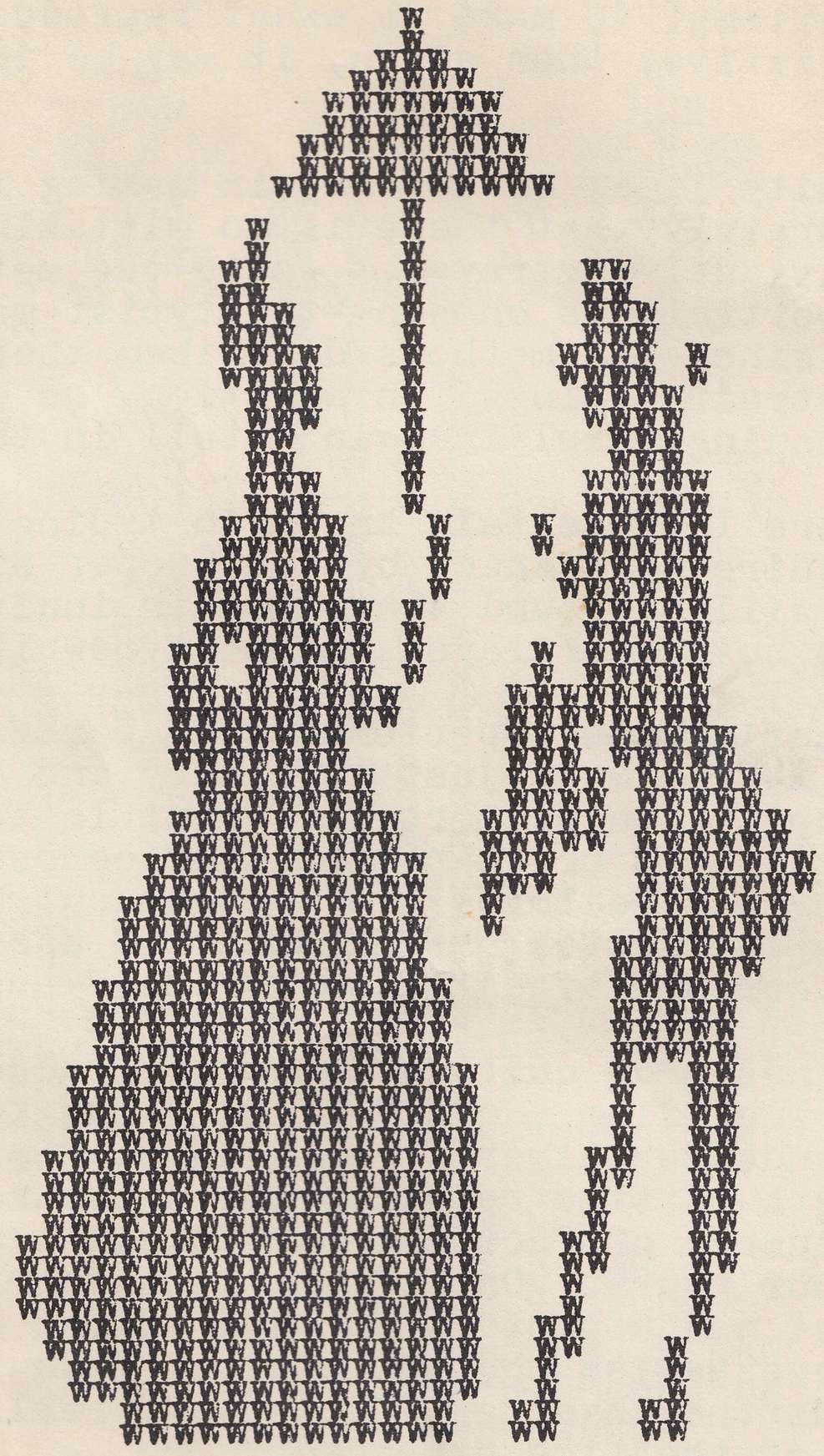


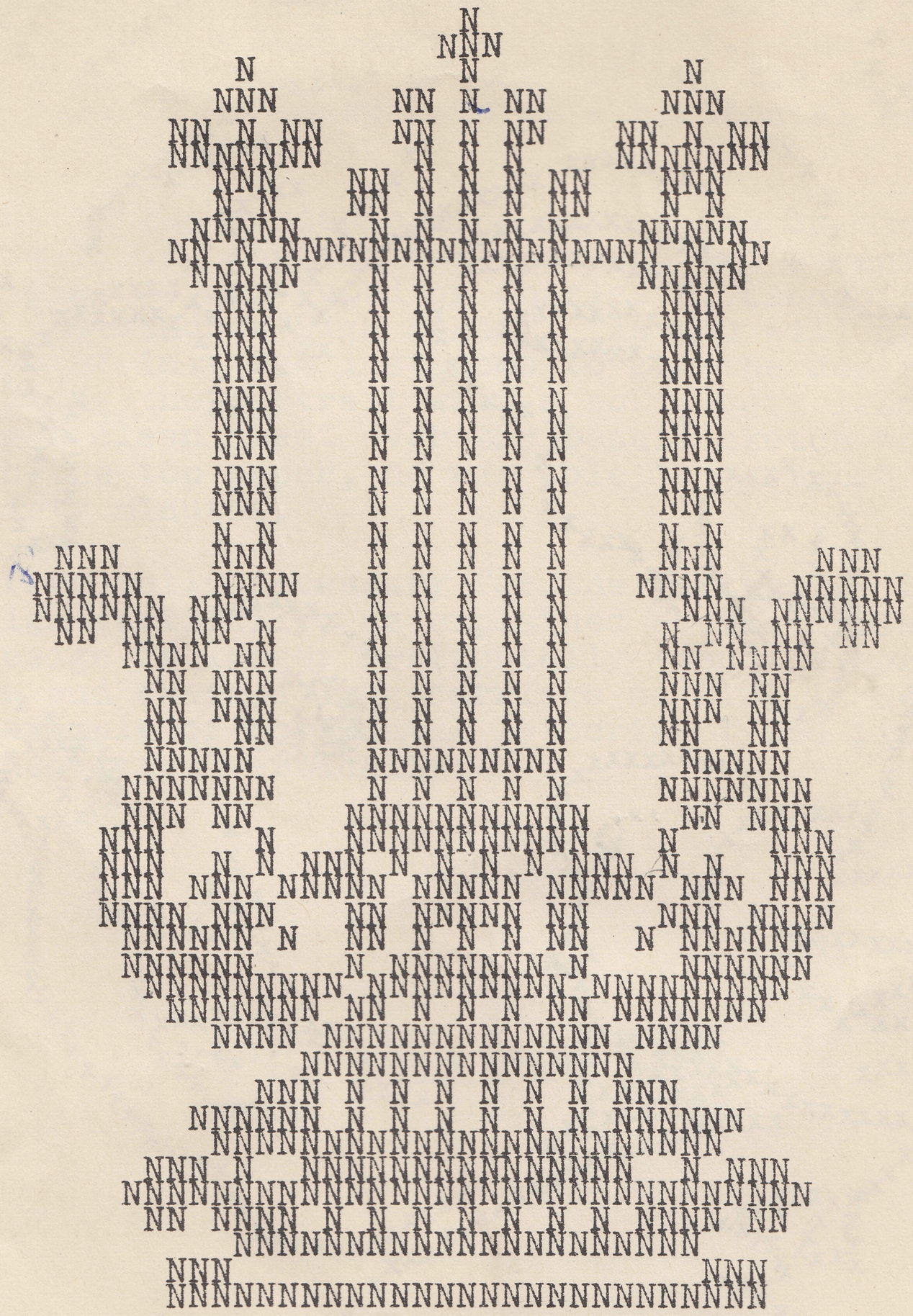


This butterfly, a type of cross-stitch design, was first planned on graph paper. The typist will notice that it made with the use of but one letter, the capital "H". It brings out the fact that designs do not have to be elaborate in order to be effective.

This design lends itself very well to being typed in two colors. It is here suggested that red and black would make an effective combination, although the typist may prefer to work out his own color combinations.



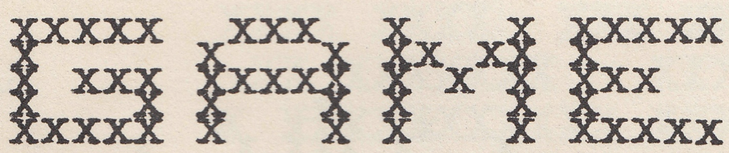


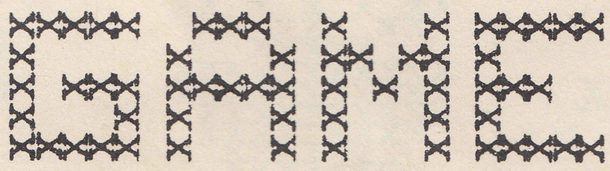


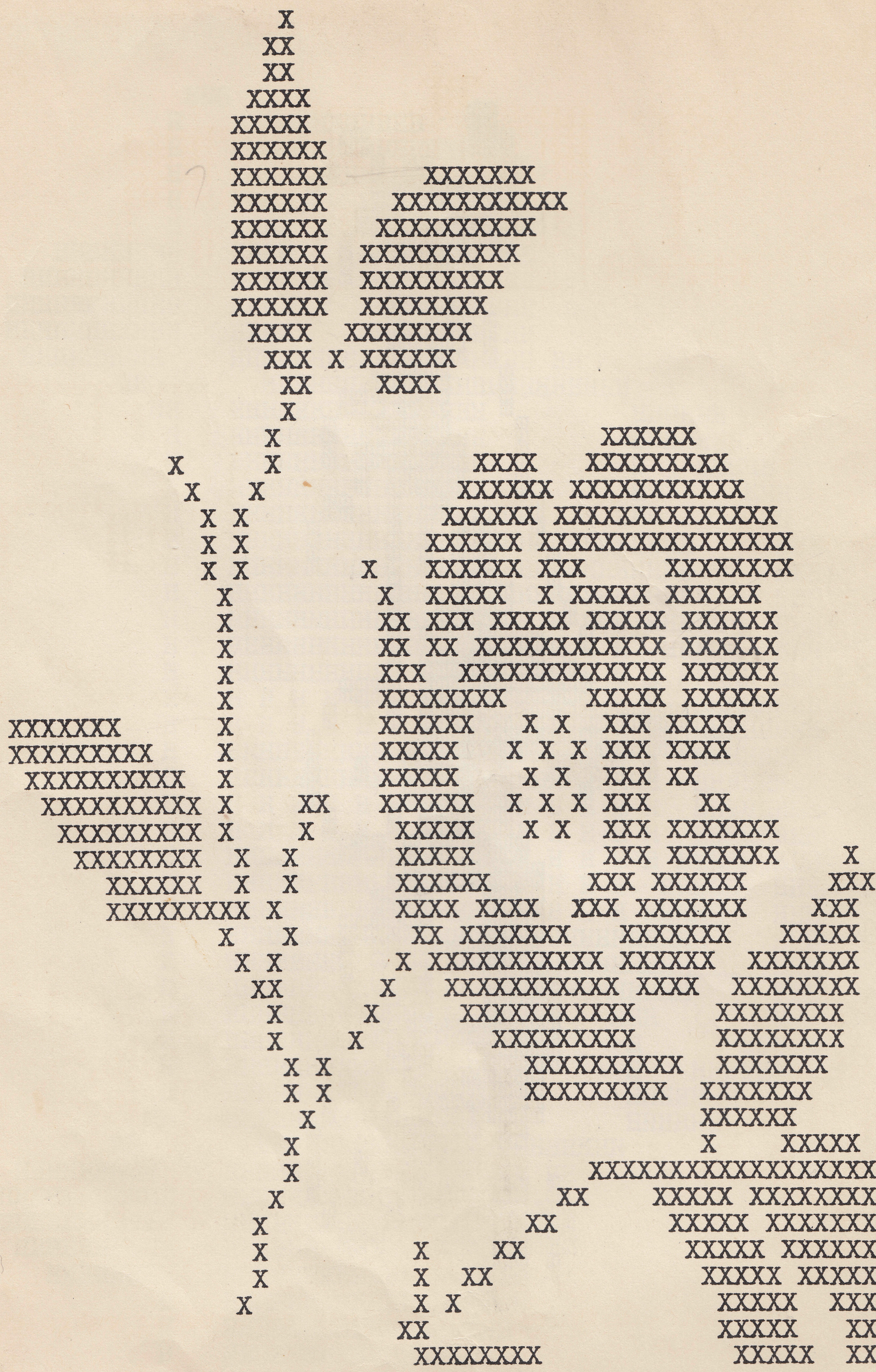
The designs shown on pages 45, 46, 47, and 48, are all of the cross-stitch pattern type. The design on page 45 was made with but the use of one letter--the "X". The design on page 46 was made by the use of the "H" and requires special attention because it employs an unusual technique. It shows how a design which may be too wide to type across the width of the page may be typed vertically. In order to type the license number, the paper was placed in a long-carriage machine. The design on page 47 was typed by the use of the "x" and the variable line spacer. On page 48 is an example of a horizontal design typed vertically.

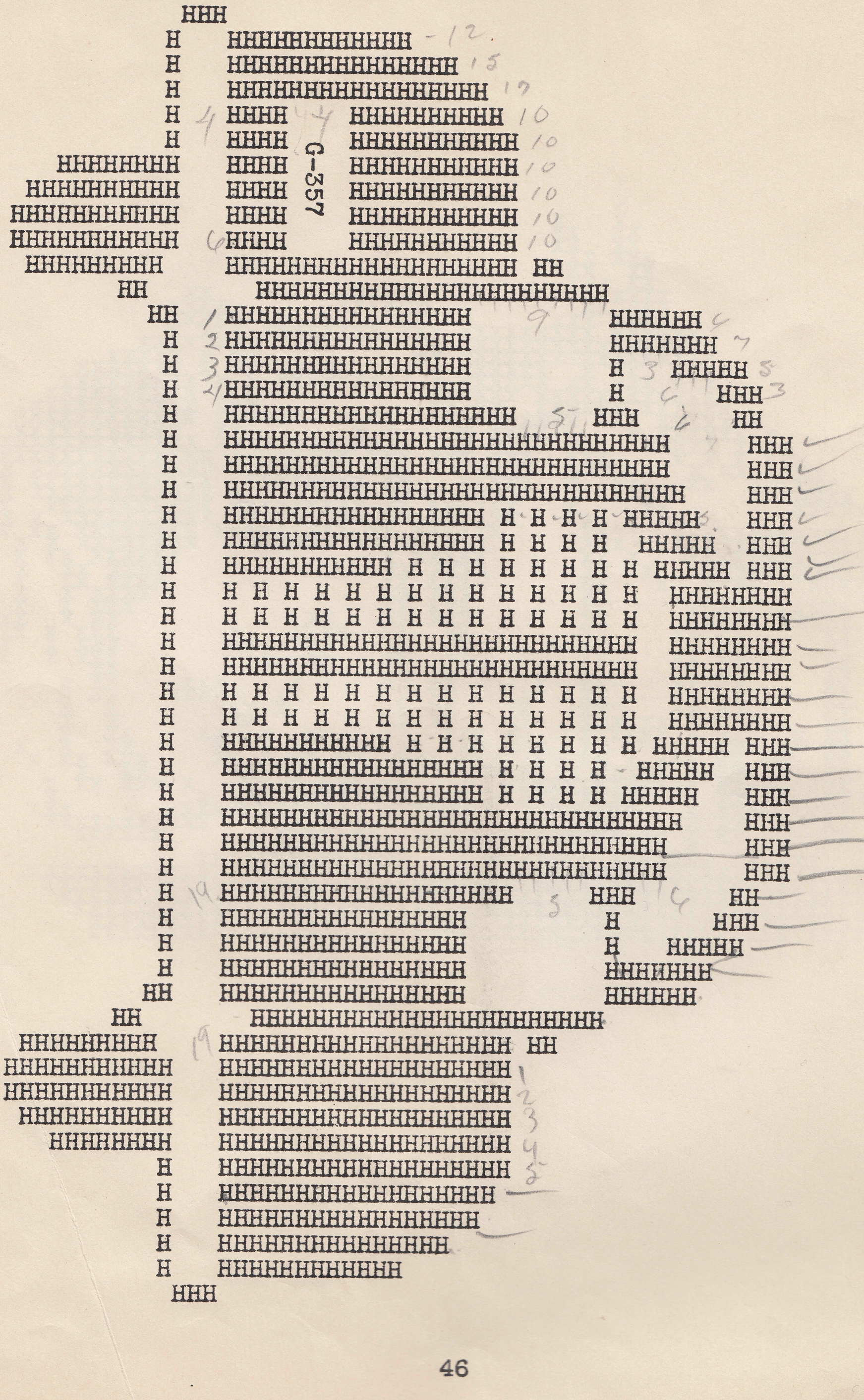
By means of the variable line spacer and by the use of the small "x", small and capital "o", period, and parenthesis, the portrait on page 50 was typed by Charles R. Cannoni, a senior enrolled in the Windber High School. As you will notice, he also struck over in a few instances to get the desired effect. By first drawing the portrait with a soft, dark lead pencil and then placing a clean sheet over the pencil sketch which was visible through the top paper, he was able to "artype" this portrait in about thirty minutes.

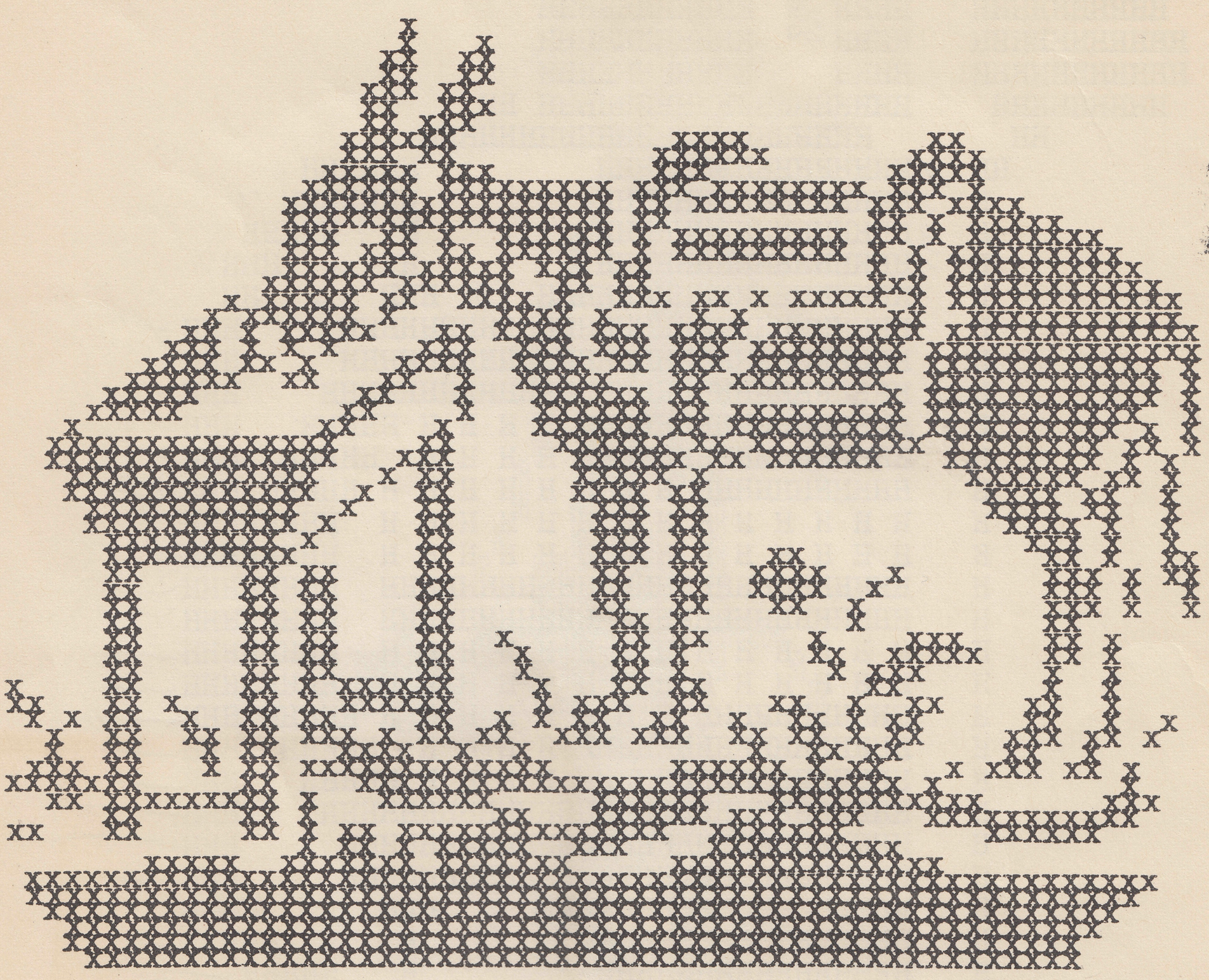
It is frequently necessary for the "artypist" to type a horizontal design vertically, as explained above. This is true where the design is longer horizontally than the horizontal width of the paper and where a long-carriage machine is not available. Here is an example of horizontal lettering typed first horizontally and then typed vertically:

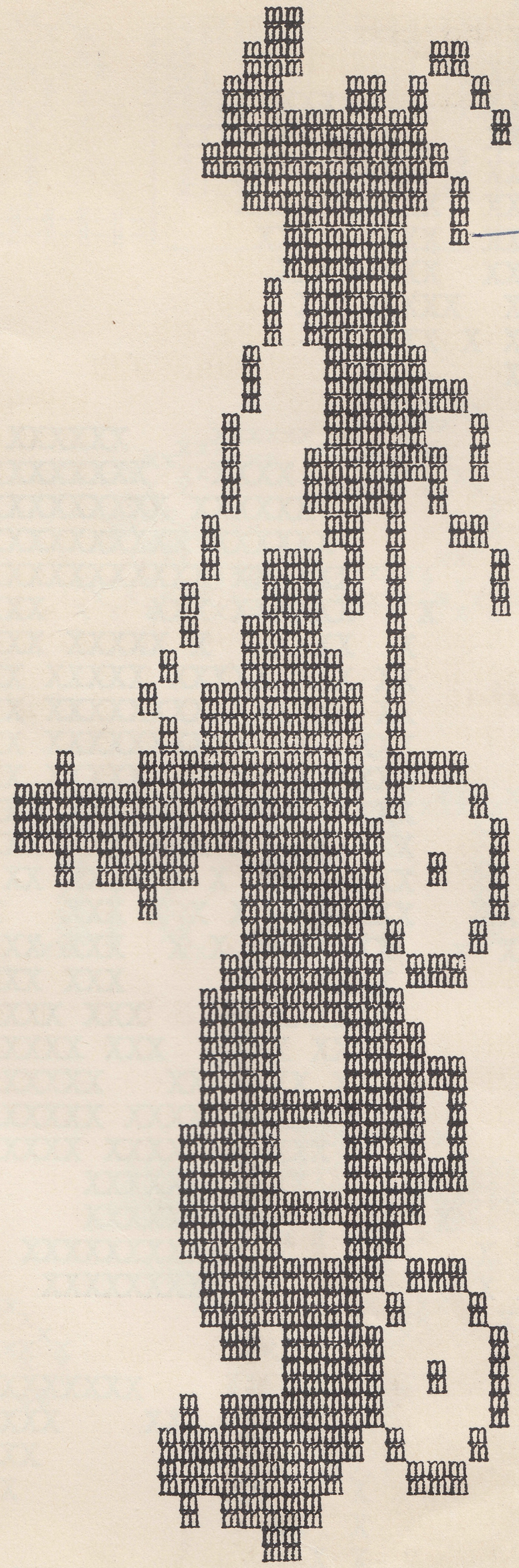


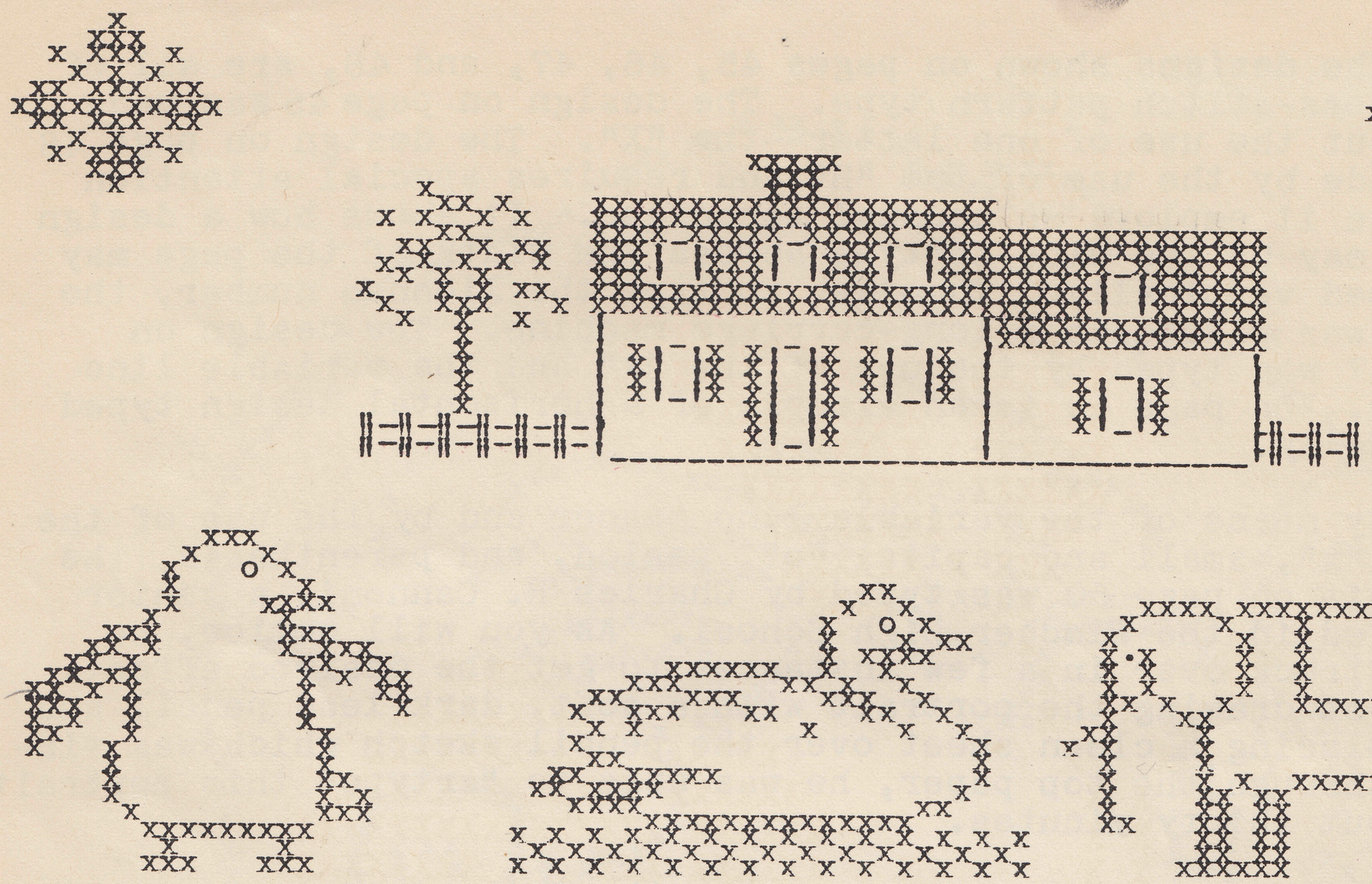


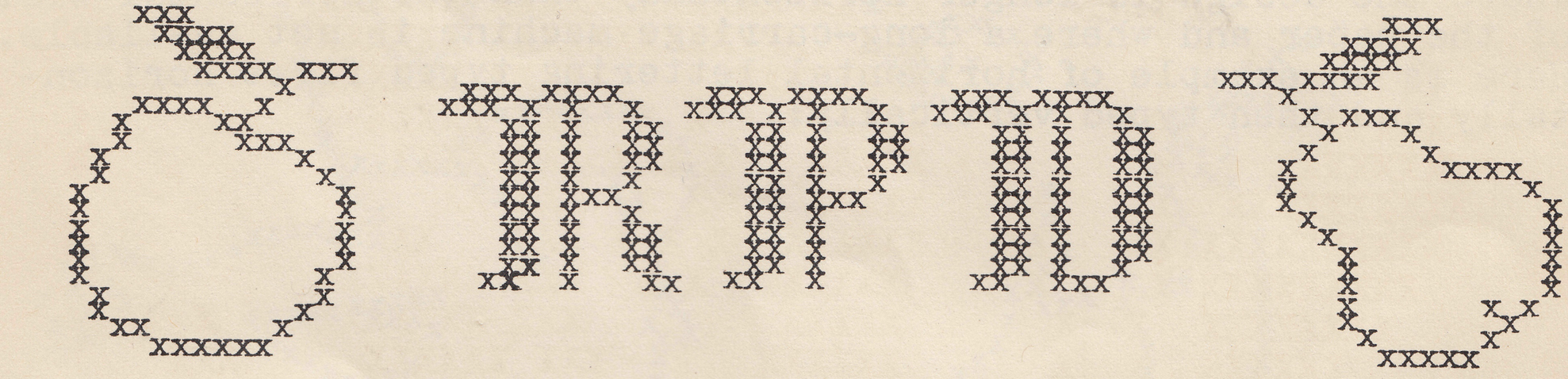


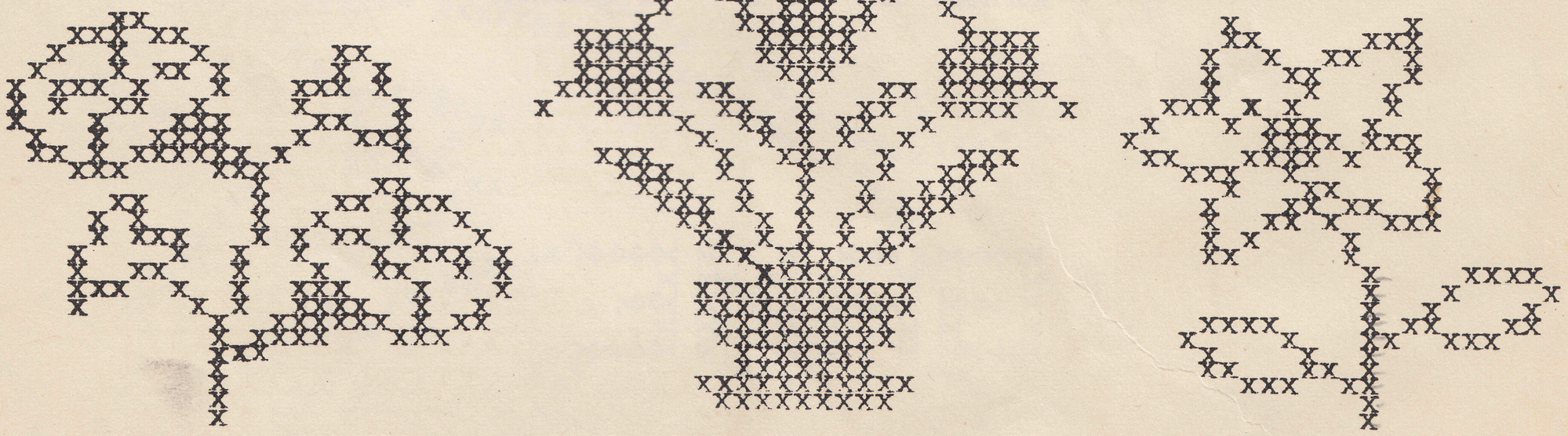

G-357











The above self-designed examples may be used as embroidery or crocheting models.

Portraits

One of the most difficult phases of artistic typewriting--probably the most difficult--is that phase dealing with the reproduction of portraits of individuals on the typewriter. The "artypist" may attempt to make an exact reproduction or merely one that is suggestive; then again, it may be in the form of a silhouette.

The difficulty lies, of course, in making the typewritten portrait so accurately that there is no mistaking as to the identity of the individual portrayed. As to the methods of reproduction--once the portrait is chosen--the typist may refer to the preceding unit, since the methods described there will work just as well with portrait-typing. In addition, he may employ the principles of shading, explained in detail in the following unit.

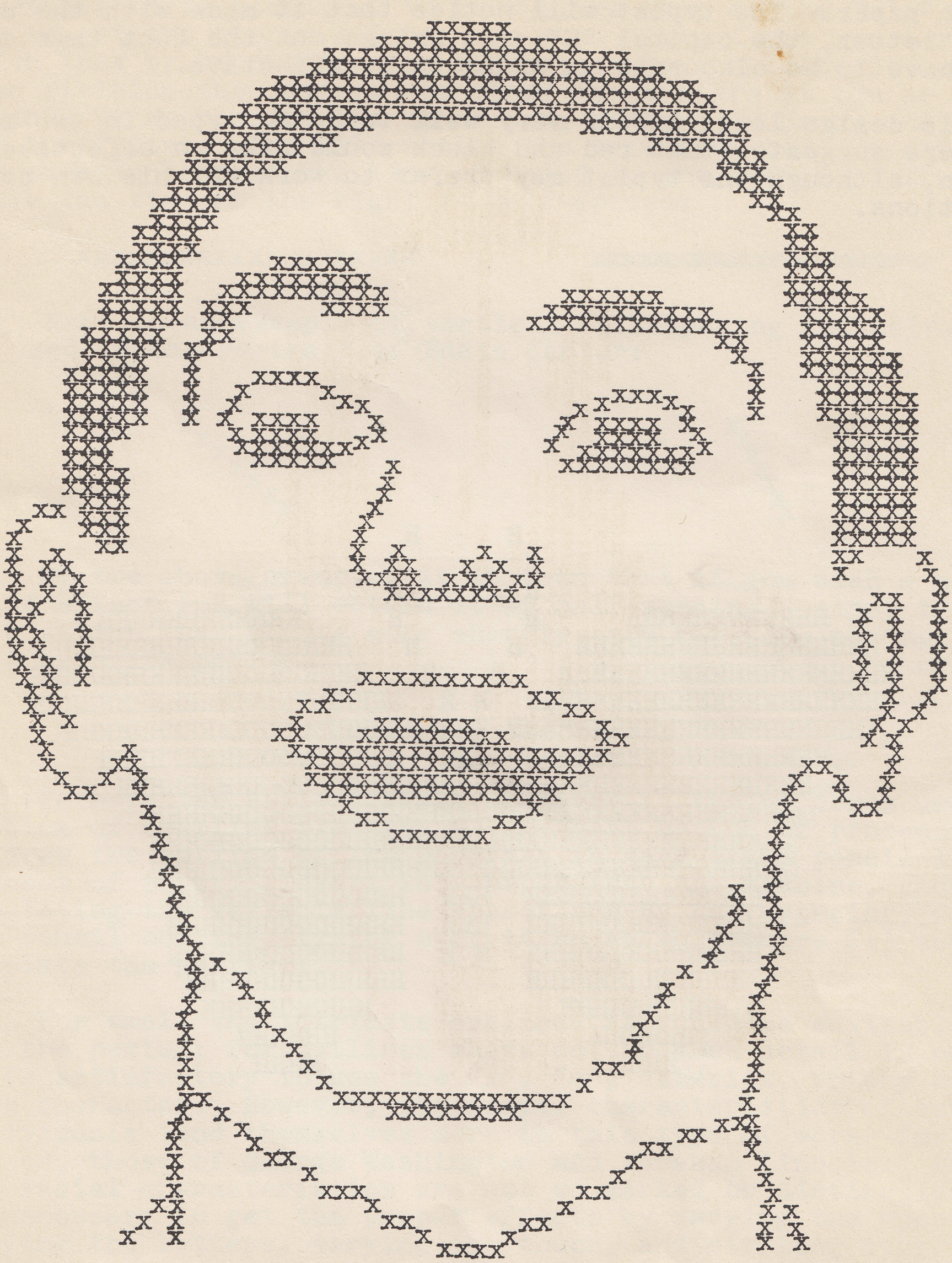
Perhaps there is a certain knack in typing portraits; perhaps one may acquire that knack by the proper kind of practice. At any rate, it will be found that certain individuals lend themselves better to being portrayed on the typewriter than others.

In the author's wide experience with portraits, he has found that a portrait may be made just as easily and effectively by using anywhere up to ten or more different letters or characters. The use of many letters or characters, of course, is justified by the fact that certain features are brought out better than they would be if only one letter or character is used. However, this is true only of certain types of portraits.

The author has made quite a number of successful portraits of celebrities, including Eddie Cantor, Sammy Kaye, Major Bowes, Clark Gable, Claudette Colbert, Franklin D. Roosevelt, and others. The average length of time required for a portrait depends, of course, upon a number of factors; but it can usually be made within two to four hours. One of the best entries in the aforementioned contest was a picture of Rudy Vallee done by a Missouri lad by using the asterisk and the period. The length of time was twelve hours, but the shading effects were really outstanding and worth every bit of the time expended.

The most difficult part of a portrait is probably the nose, followed by the eyes, ears, and mouth. The "artypist" would do well to practice on each of these separately before beginning actual work on the complete portrait. By experimenting with the different letters, characters, combinations of the two, or spacing, oftentimes a much more realistic effect can be obtained.

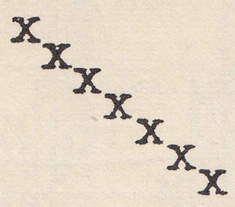
The following page shows a portrait of Eddie Cantor. The typist will notice that the entire portrait was made by the use of but one letter--the "x".

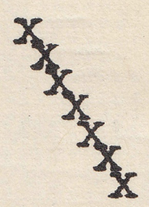


In the portrait on the preceding page you will notice that sometimes it is necessary to half-space some of the "x's" in order to get the proper effect. On some typewriters you may accomplish this by depressing the back-space key, holding it down, and then striking the letter. On other typewriters it can be accomplished by depressing the space bar, holding it down, and striking the letter. You will notice the effect of half-spacing in the example below. The line of "x's" to the left is full-spaced while the line at the right is half-spaced:

xxxxxxxxxxxxxxxxxxxx xxxxxxxxxxxxxxxxxxxxxxxxxxxx

Here is an example of vertical full-spacing and half-spacing as used in the portrait of Eddie Cantor:

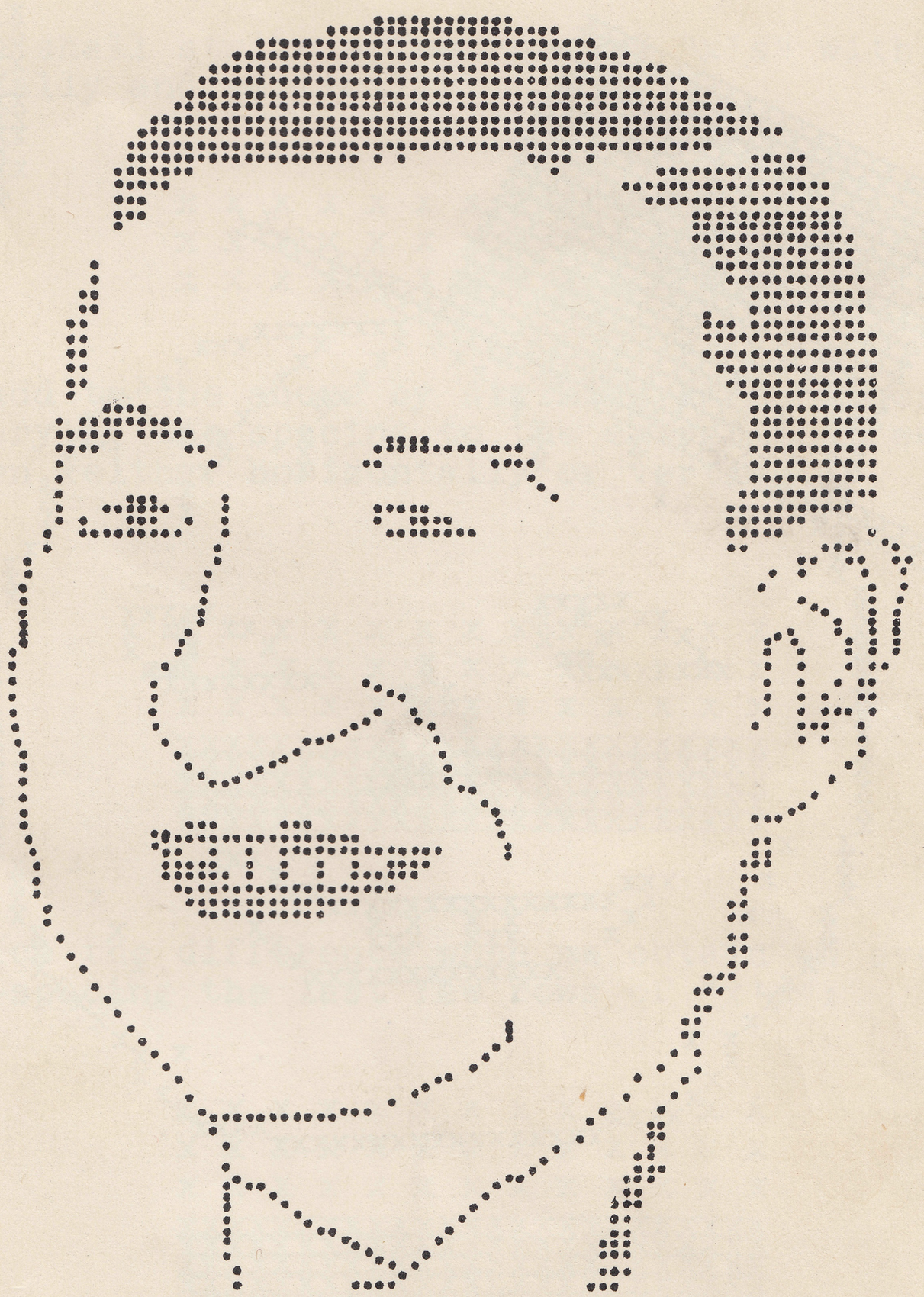




By the above examples it it seen that if you wish a more solid effect you will obtain it by half-spacing. Also, if you wish a line that slants more sharply, you may also accomplish this by half-spacing.

Perhaps the easiest style of portrait typing comes under the heading of "outline pictures." The best method of procedure is to draw the outline of the portrait in very light pencil lines on a sheet of paper. Insert this paper into the machine, and by manipulating the variable line spacer and by half-spacing, follow the pencil outline (typing over it so as to obscure it) and so complete the portrait.

For small and intricate outlines it would be advisable to use the period; for outlines where not so much detail is needed, it is satisfactory to use the "x", "o", asterisk, or any other such character. However, the facial characteristics of certain individuals lend themselves more to this type of work--for instance, those of George Washington and Abraham Lincoln. Where the facial characteristics are not so marked or distinctive, it is necessary to get the proper effects by varying the spacing, varying the letters, varying the touch, and striking over.



Made entirely with the period, this portrait of Major Bowes shows the possibilities of the period as a valuable aid in "artyping." Not enough "artypists" make use of the period. Both variable line-spacing and half-spacing were employed in typing the above portrait.

Shading

When you vary the spacing, vary the letters, vary the touch, or vary the ribbon--you are in effect, shading. In addition, you may shade by striking over. In the more advanced stages of artistic typewriting--especially in cross-stitch designs and portraits--shading if oftentimes a necessity. At any rate, it is well to know the intricacies of this, which is an art in itself. The examples below show shading by varying the spacing.

First we shall strike a few rows of "x's" with single spacing both horizontally and vertically:

x x x x x x x x x x x x x x
x x x x x x x x x x x x x x
x x x x x x x x x x x x x x

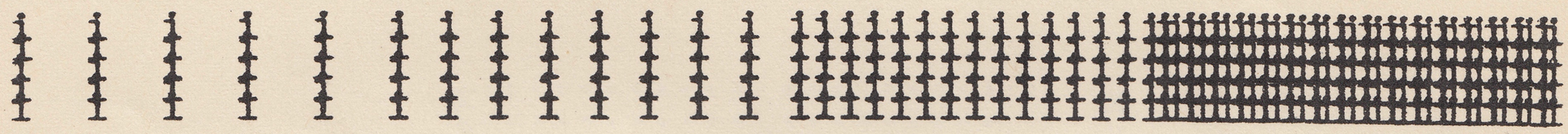
Now we add to the above by striking a few lines of the same letter but varying the spacing to the extent that we now have no spaces between, either horizontally or vertically. Notice the contrast:

x x x x x x x x x x x x x x
x x x x x x x x x x x x x x
x x x x x x x x x x x x x x
XXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXX

Now notice the difference when we obtain an even darker effect by half-spacing the last few rows of "x's":

x x x x x x x x x x x x x x
x x x x x x x x x x x x x x
x x x x x x x x x x x x x x
XXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXX

Notice what happens when you use the letter "i" and employ four different shades, running horizontally across the page--all by using different spacing:



When you shade by varying the letters, you run into an enormous and interesting number of possibilities. In the following examples we shall attempt to show one of these possibilities. First, we shall use the period, to show the lightest portions:

```
.........................
.........................
.........................
.........................
```

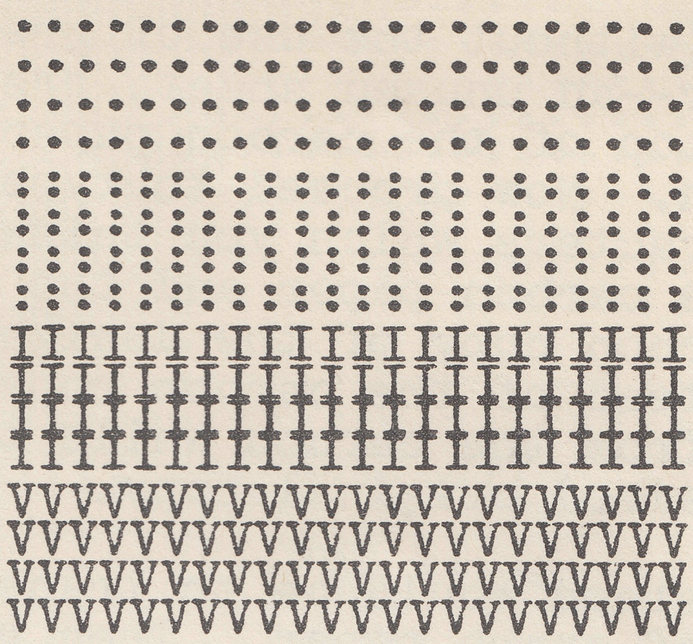
To show slightly darker portions, we use the colon. Notice the effect of shifting from the period to the colon:

```
.........................
.........................
.........................
:::::::::::::::::::::::::
:::::::::::::::::::::::::
:::::::::::::::::::::::::
:::::::::::::::::::::::::
```

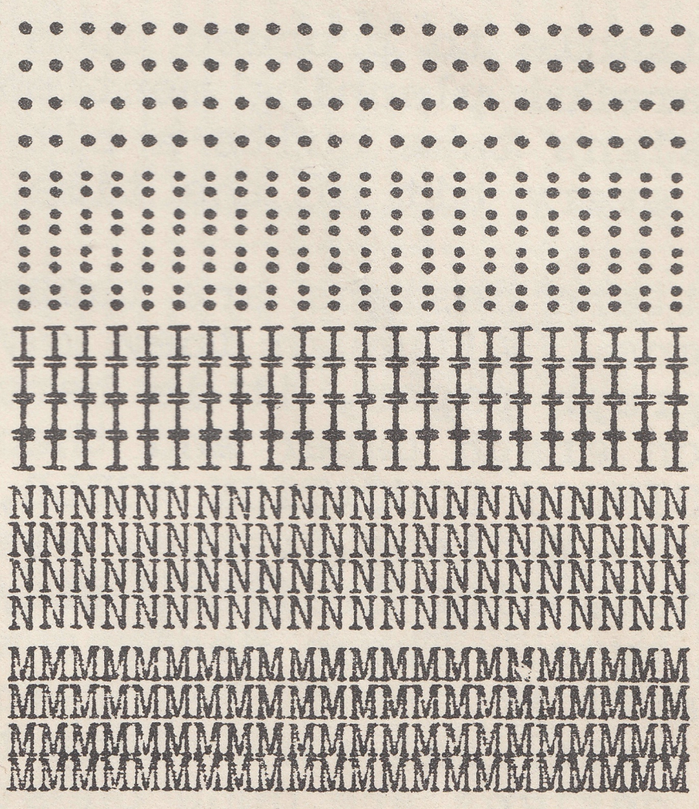
Now, for even slightly darker parts, we shall use the capital letter "I":

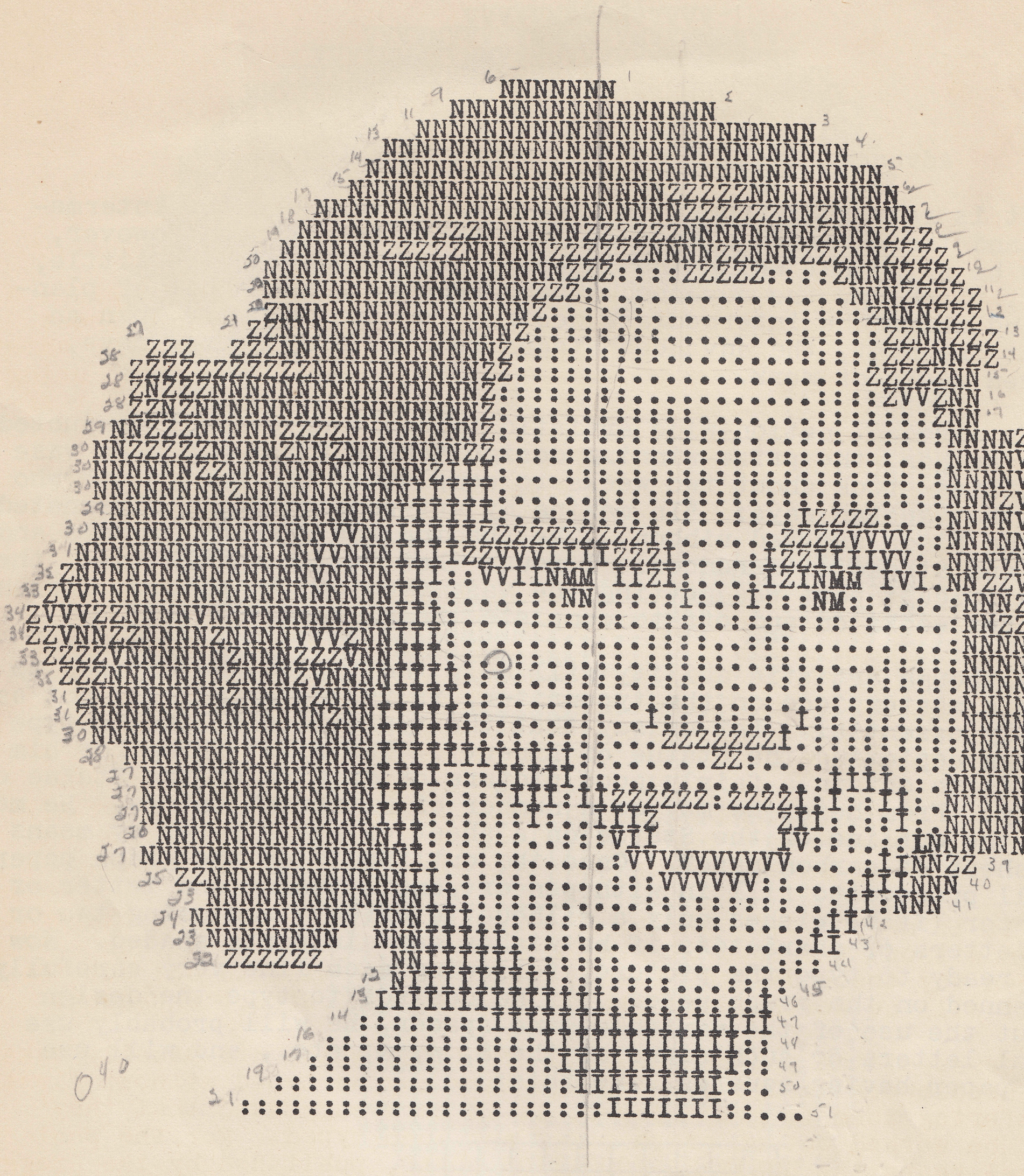
```
.........................
.........................
.........................
.........................
:::::::::::::::::::::::::
:::::::::::::::::::::::::
:::::::::::::::::::::::::
:::::::::::::::::::::::::
IIIIIIIIIIIIIIIIIIIIIIIII
IIIIIIIIIIIIIIIIIIIIIIIII
IIIIIIIIIIIIIIIIIIIIIIIII
IIIIIIIIIIIIIIIIIIIIIIIII
```

From the foregoing it will be seen that the intensity increases as we proceed: period, colon, capital "I". Now see what happens when the field becomes ever so slightly darker by the use of the capital "V". Characters are brought closer together by means of the variable line-spacer:

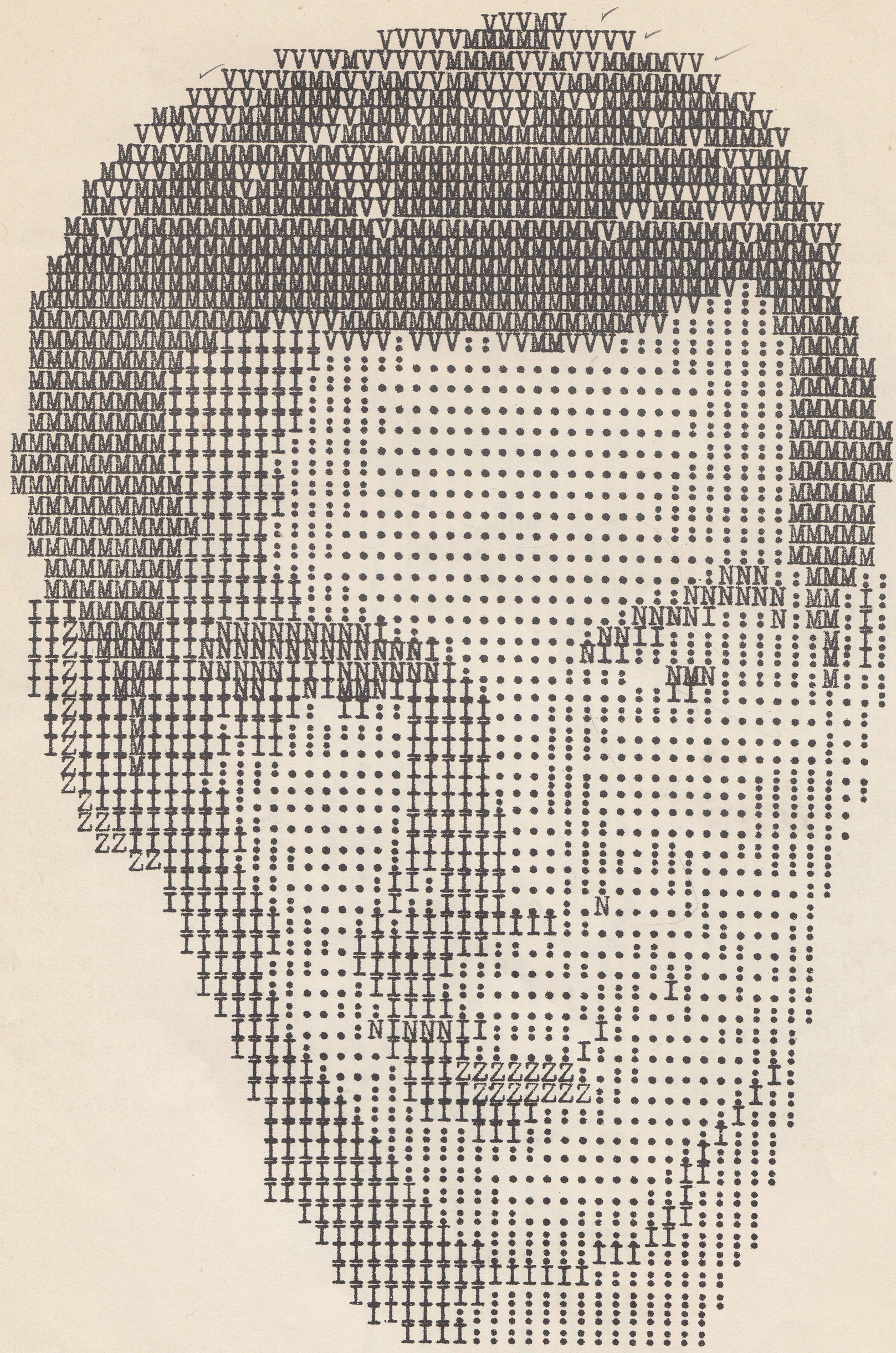


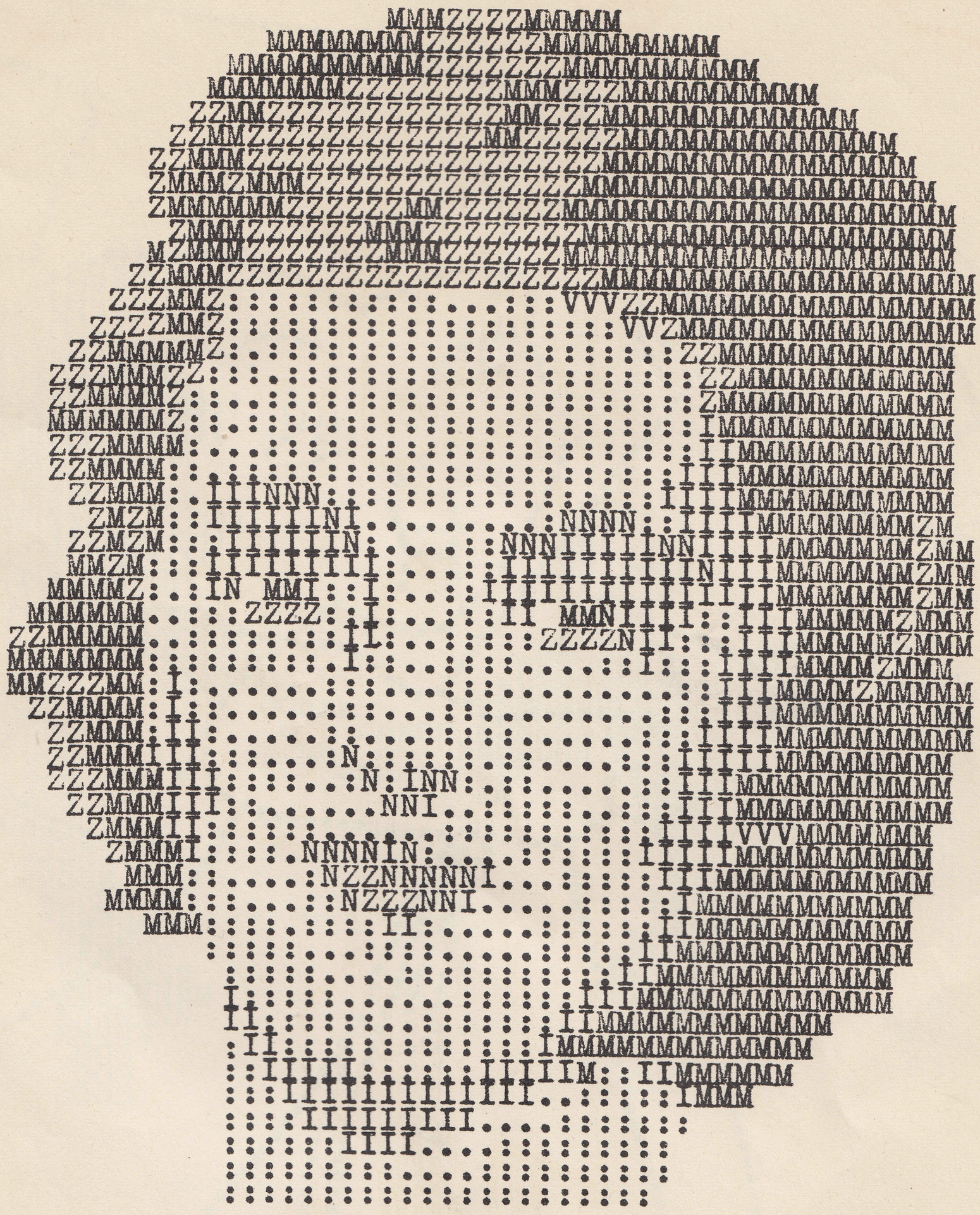
For the darkest portions we use the capital "N" and the capital "M". After adding the capital "N" and the capital "M" as indicated below, hold the paper at a distance of six or more feet from your eyes. You will notice that the shading effect becomes even more vivid--becoming more and more so the greater the distance from the eyes. This is true with practically all types of shading.

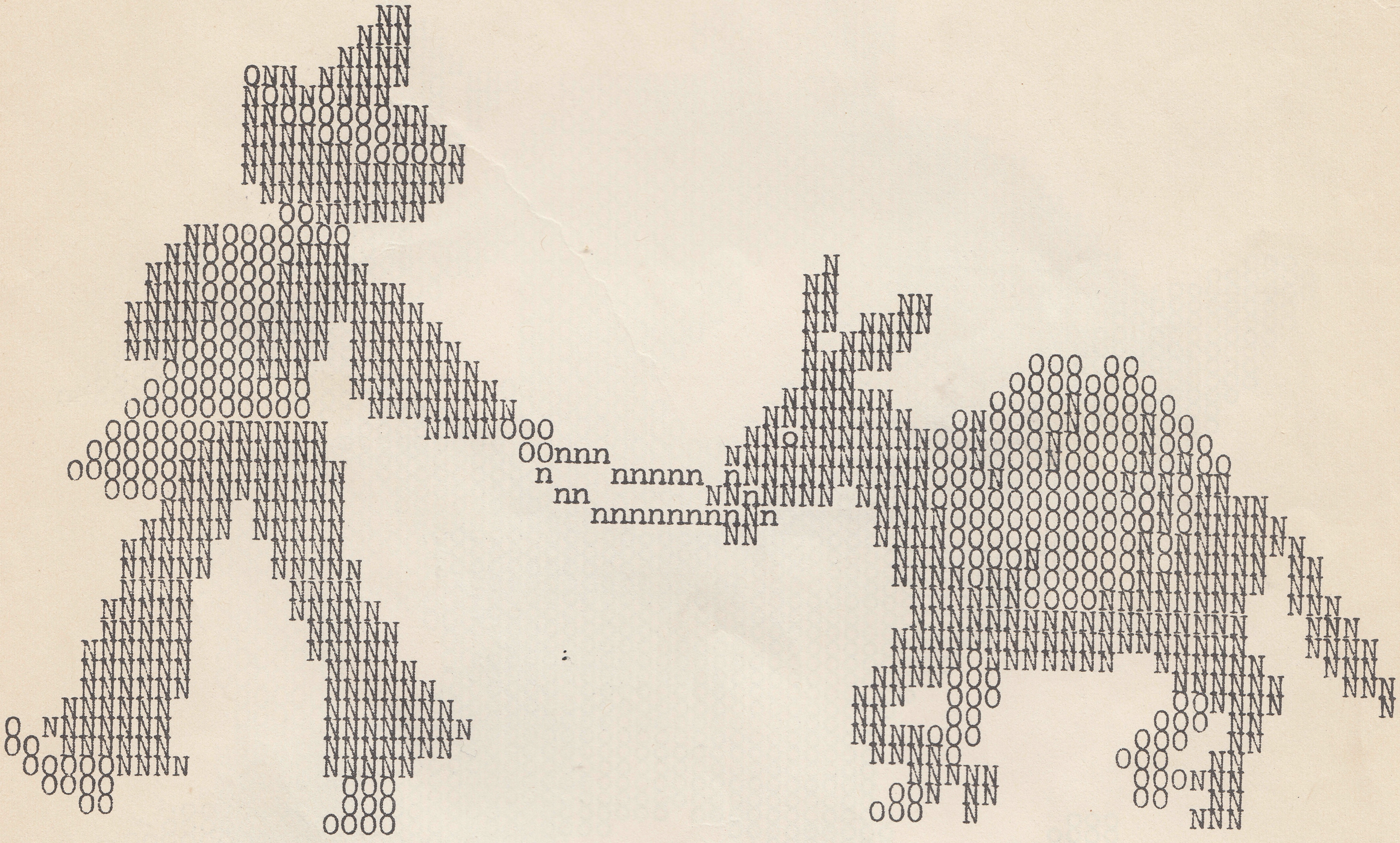


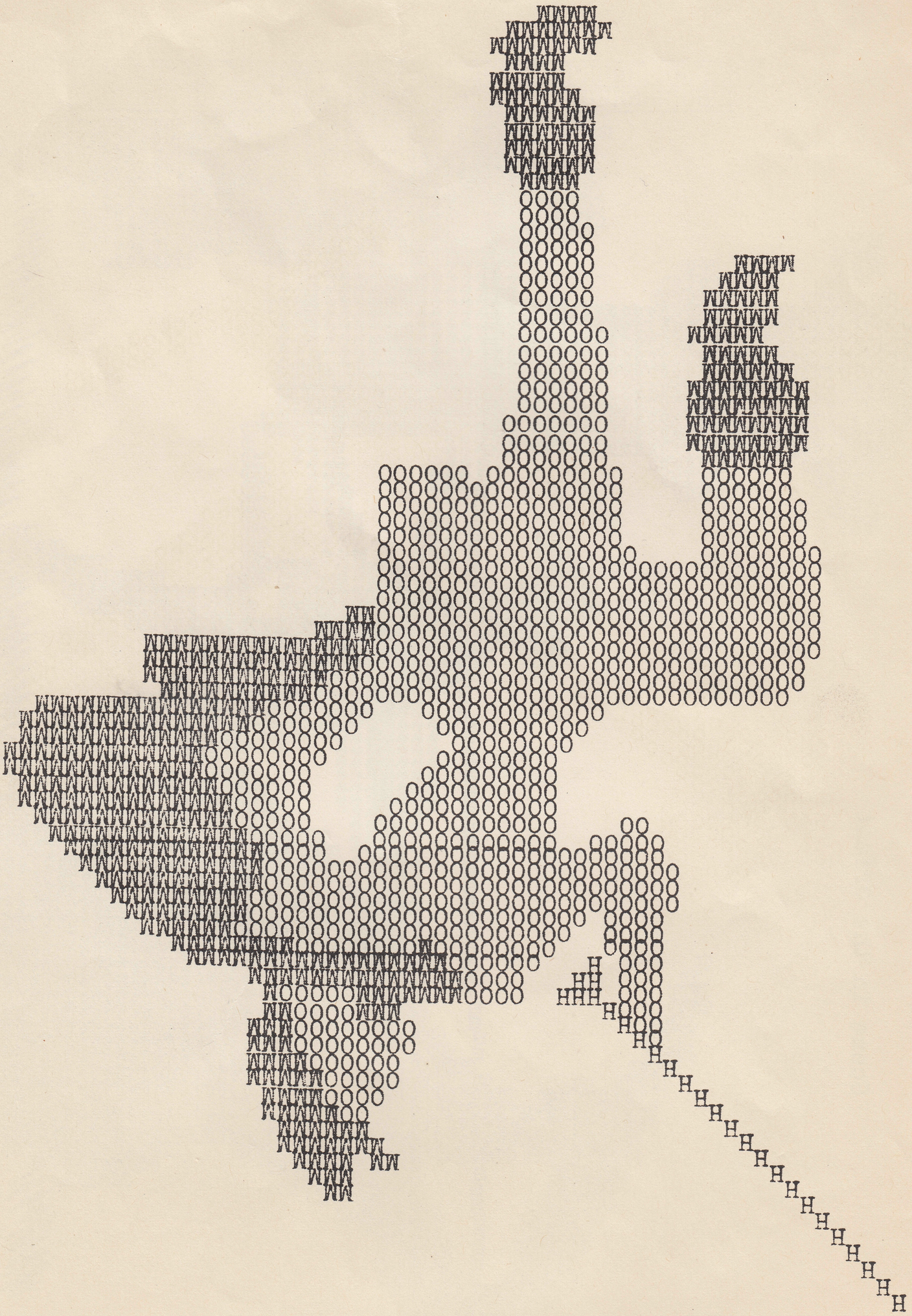


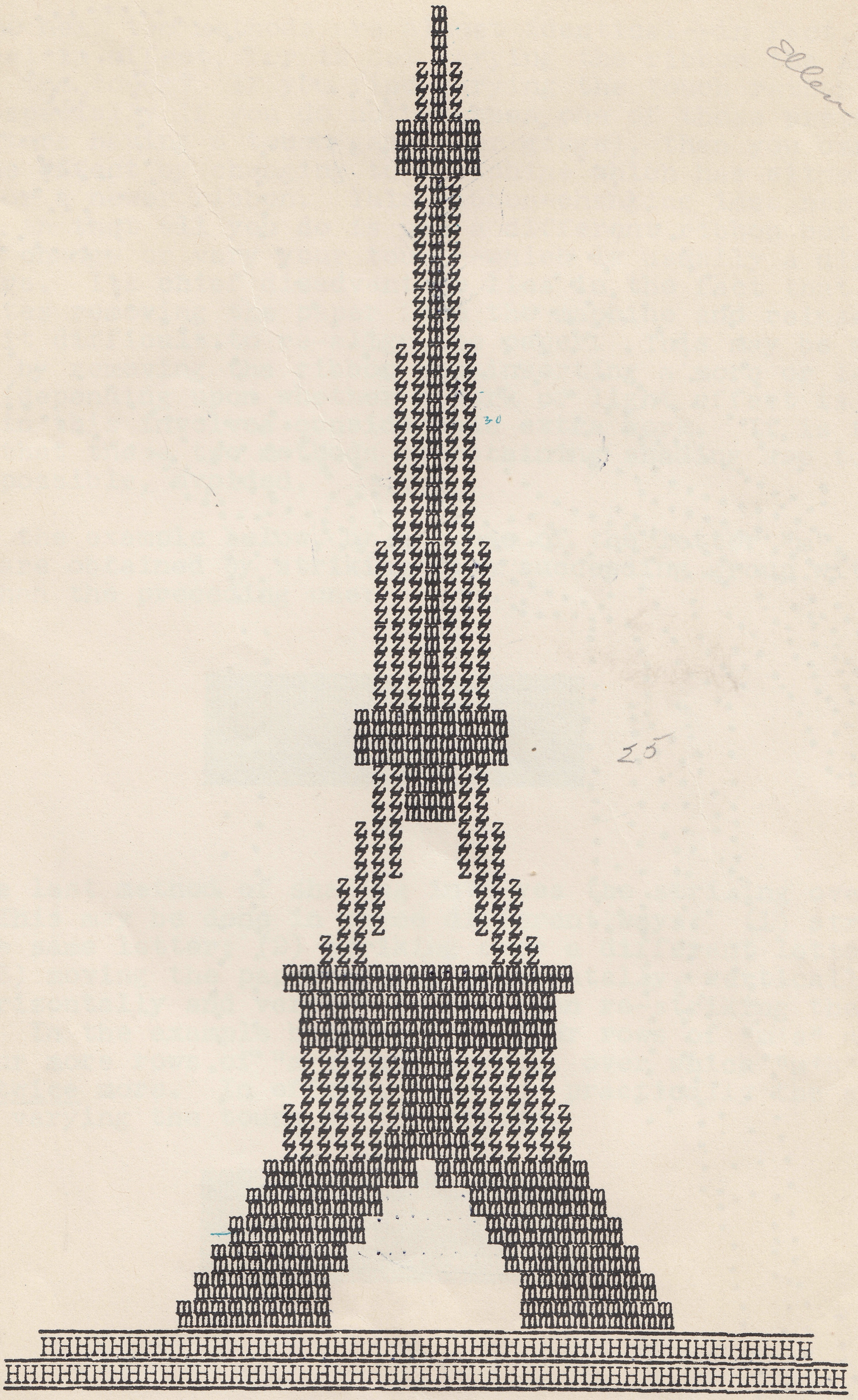
This portrait of Shirley Temple employs one of the principles of shading--the use of different letters. In a type of portrait such as this, the greater the distance the portrait is held from the eyes, the more easily are the features discernible. Additional examples of this type of shading are shown on the following pages.





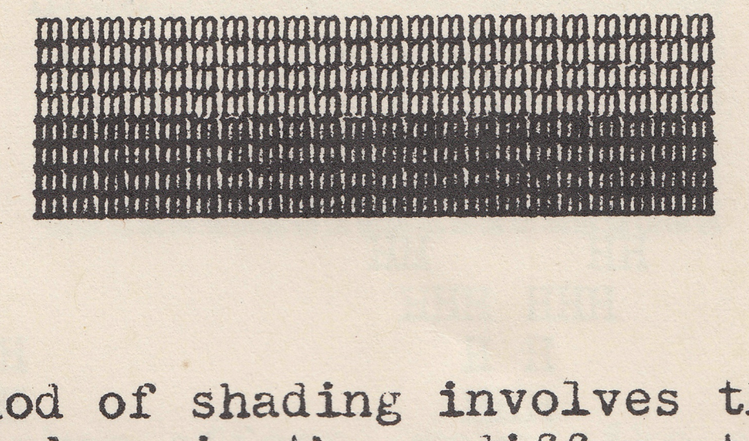




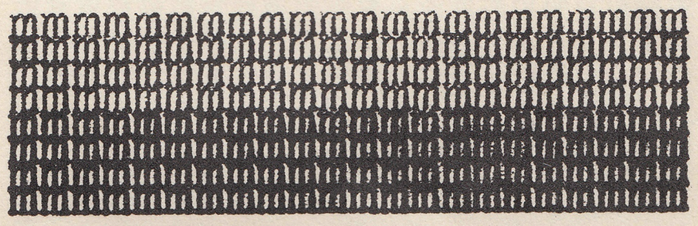


The next two methods are almost identical--in fact, they <u>are</u> identical in effect, for is not varying the ribbon the same as varying the touch? If you find varying the touch rather difficult (especially if you do not possess one of those present-day typewriters having a touch gadget or gauge), then you can obtain the same effect by changing to a machine which has either a worn ribbon or a newer ribbon. This ribbon-changing idea has its advantage in that all you do is use a different ribbon but do not have to change or vary your touch--which is usually a difficult procedure. Its chief disadvantage lies in the fact that it necessitates removing the paper from the machine and reinserting, making it difficult to re-align the paper. This may be overcome in part by removing the ribbon and inserting a more or less worn ribbon (depending upon whether a dark or light effect is desired); but again this involves considerable extra work. It is then apparent that these two methods of obtaining shading are to be, if at all possible, avoided.

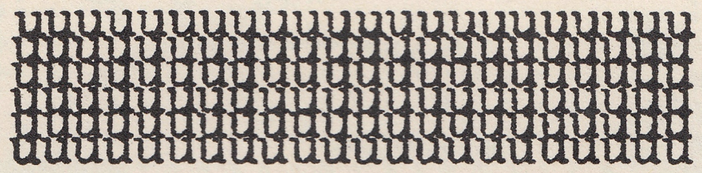
In the example below, by the use of the letter "m", different shades are obtained by striking each succeeding group with more force than the preceding one:



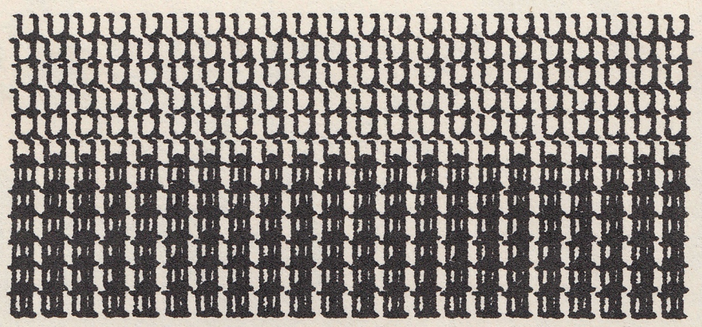
The last method of shading involves the striking over of letters. This may be done in three different ways: (1) striking over the same letter; (2) striking over a different letter or letters; (3) moving the paper either horizontally, vertically, or both horizontally and vertically and then re-striking the same letter. In the example below, first four rows of "m's" are struck. Then four more rows of "m's" are struck, over which "m's" are struck <u>twice</u> more. In effect, this has practically the same effect as varying the touch or the ribbon.



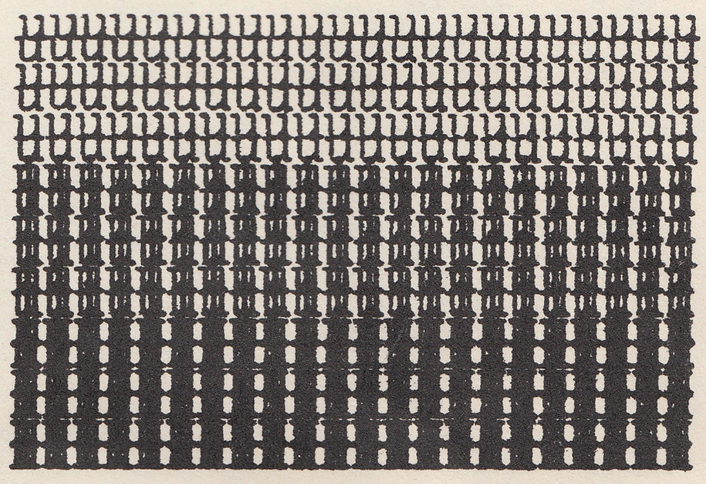
To obtain shading by the second of the aforementioned striking over methods, namely by striking over different letters, offers some interesting possibilities. Let us see what some of these possibilities are. First we shall strike a row of the letter "u" a few times:



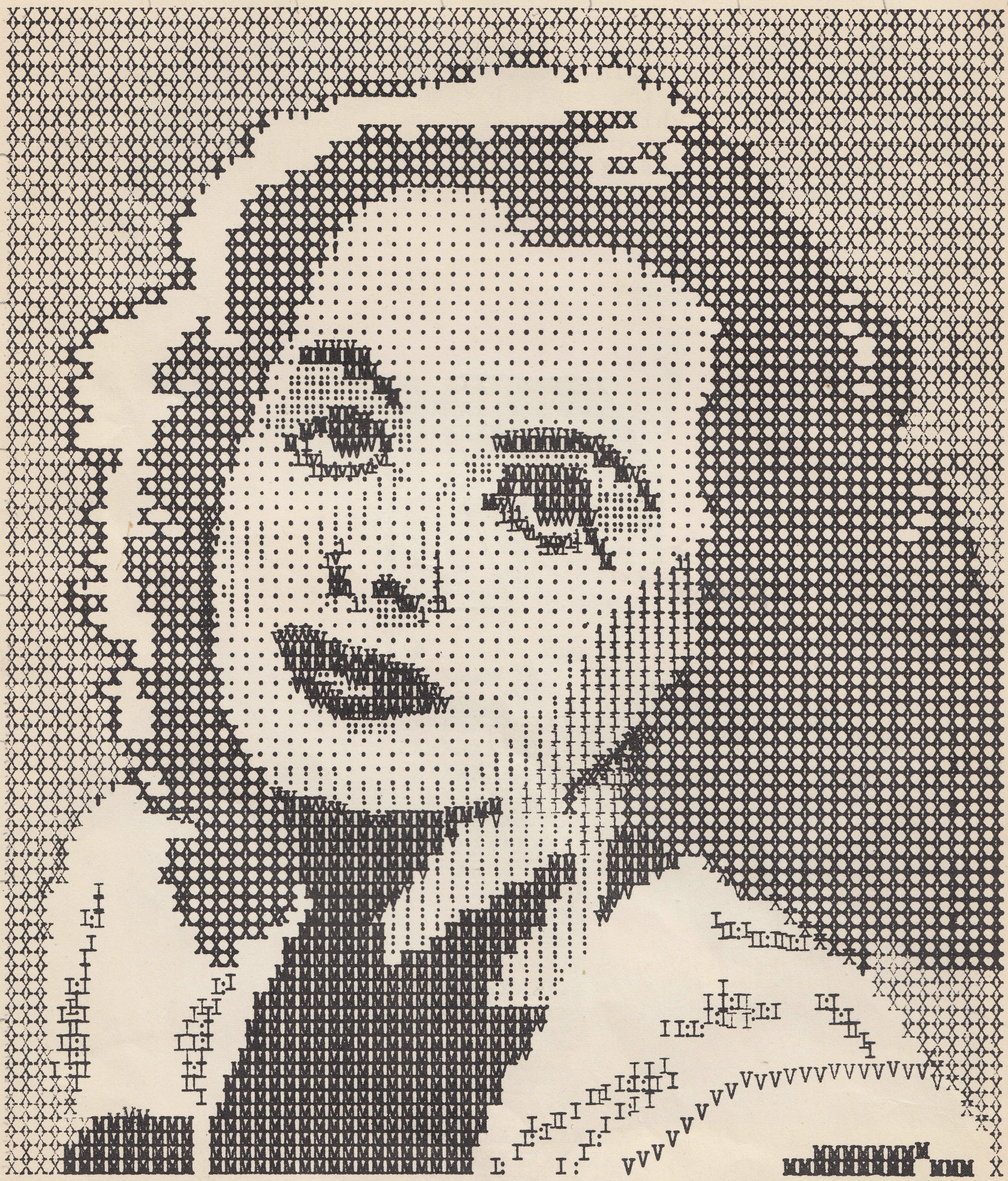
Then we shall add another group of "u's" and strike over these "u's" with small "i's":

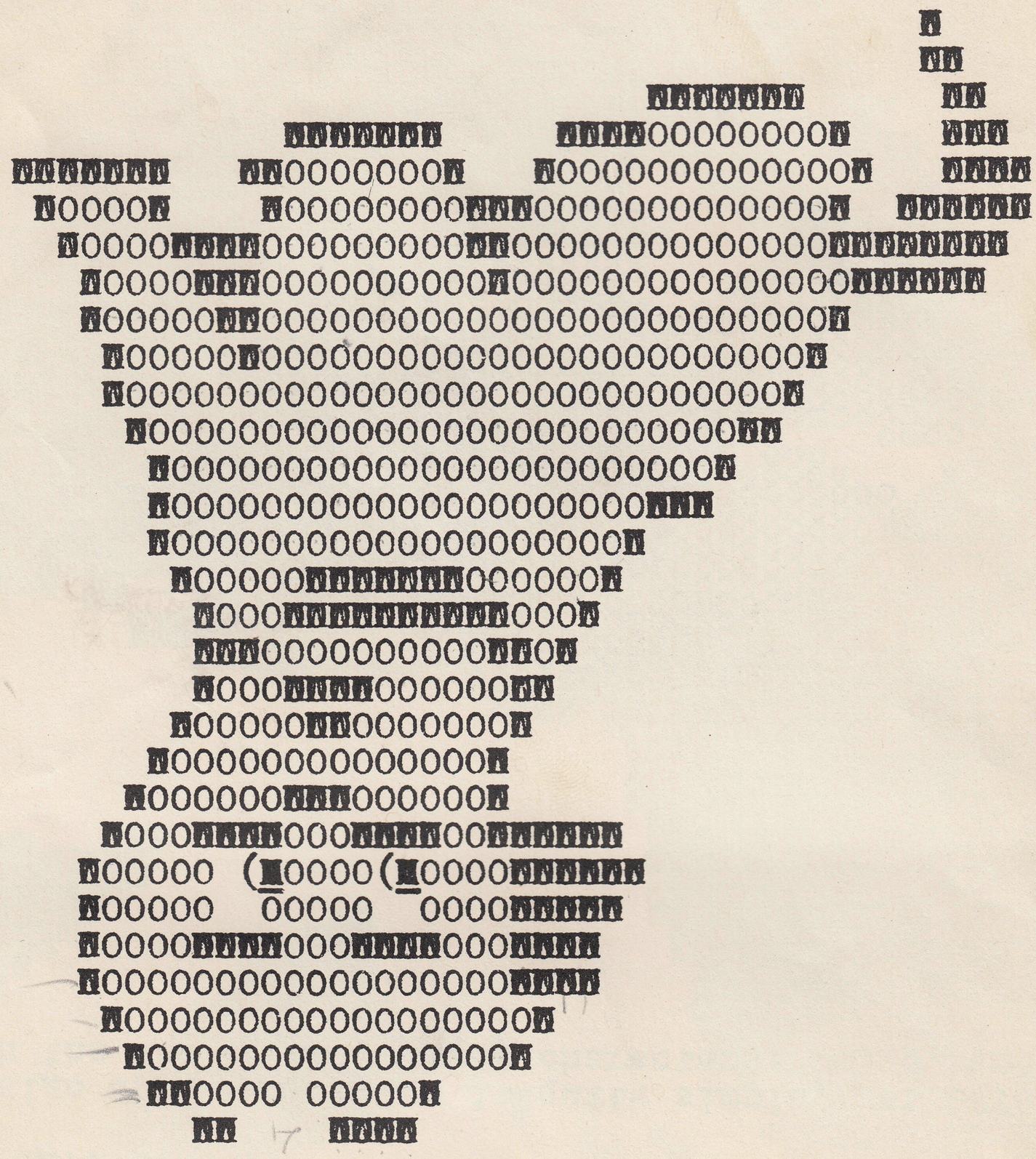


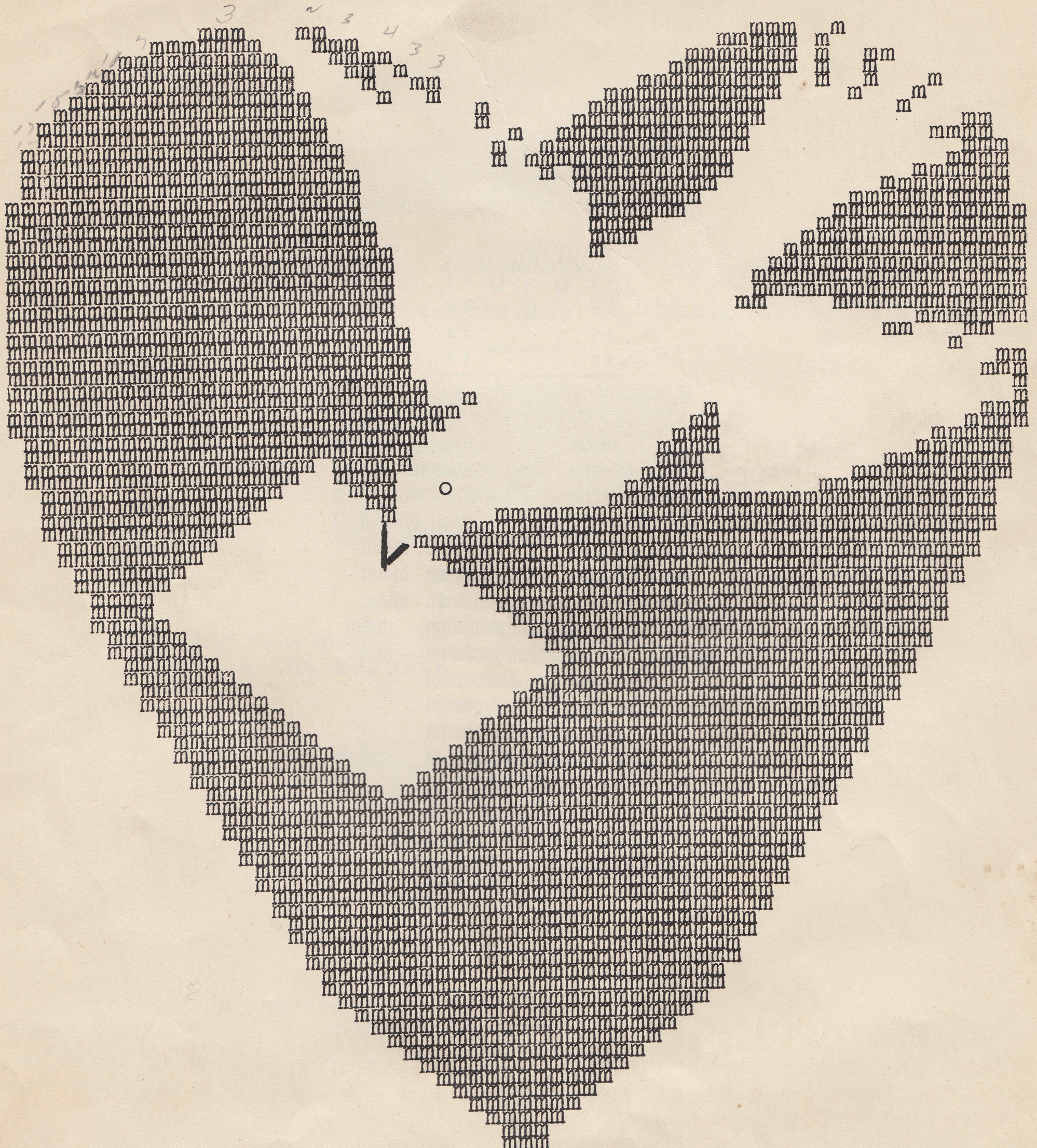
To obtain a darker effect, we strike small "x's" over the group of "u's" which have previously been struck over by "i's":



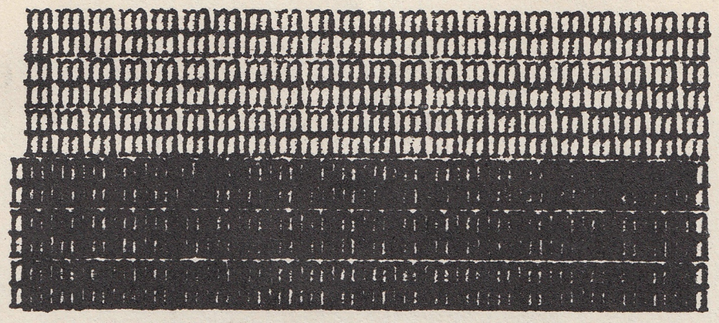
It will be seen that there are endless possibilities to this method. One can very easily keep on increasing the intensity by striking over more and more letters until almost a solid effect is obtained.



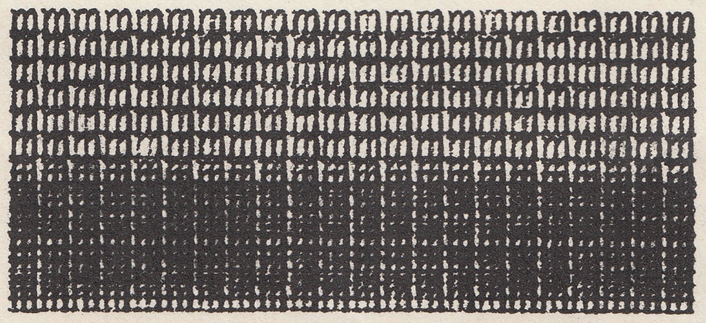




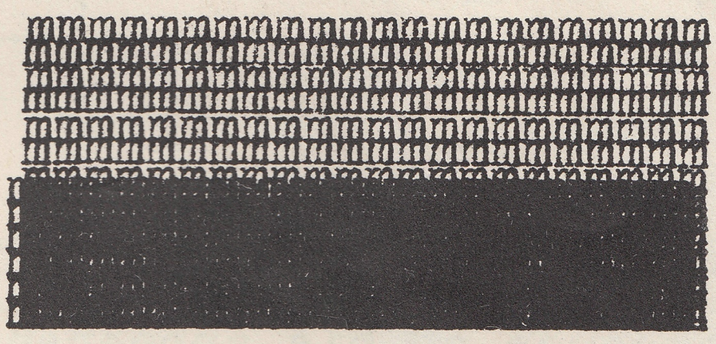
To obtain shading by the third of the striking-over methods, we come to three possibilities. The first is moving the paper horizontally and then re-striking the same letter. This is almost identical to half-spacing.



By moving the paper vertically we obtain this effect:



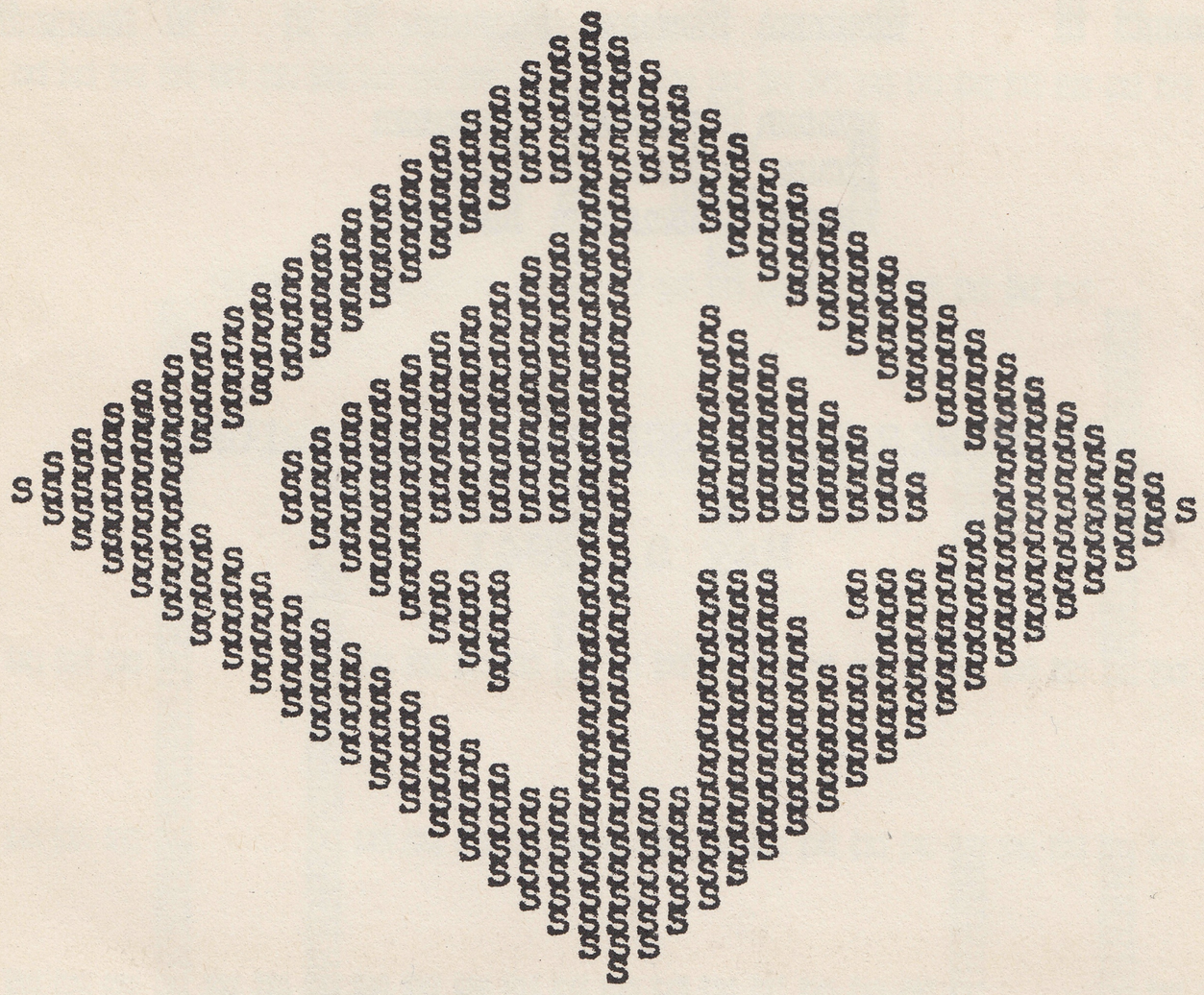
By moving the paper both horizontally and vertically we find this to be the result:



This by no means exhausts the topic of shading. In fact, it is just the beginning. It is hoped that the foregoing will suffice as suggestions. As mentioned before, the possibilities are endless.

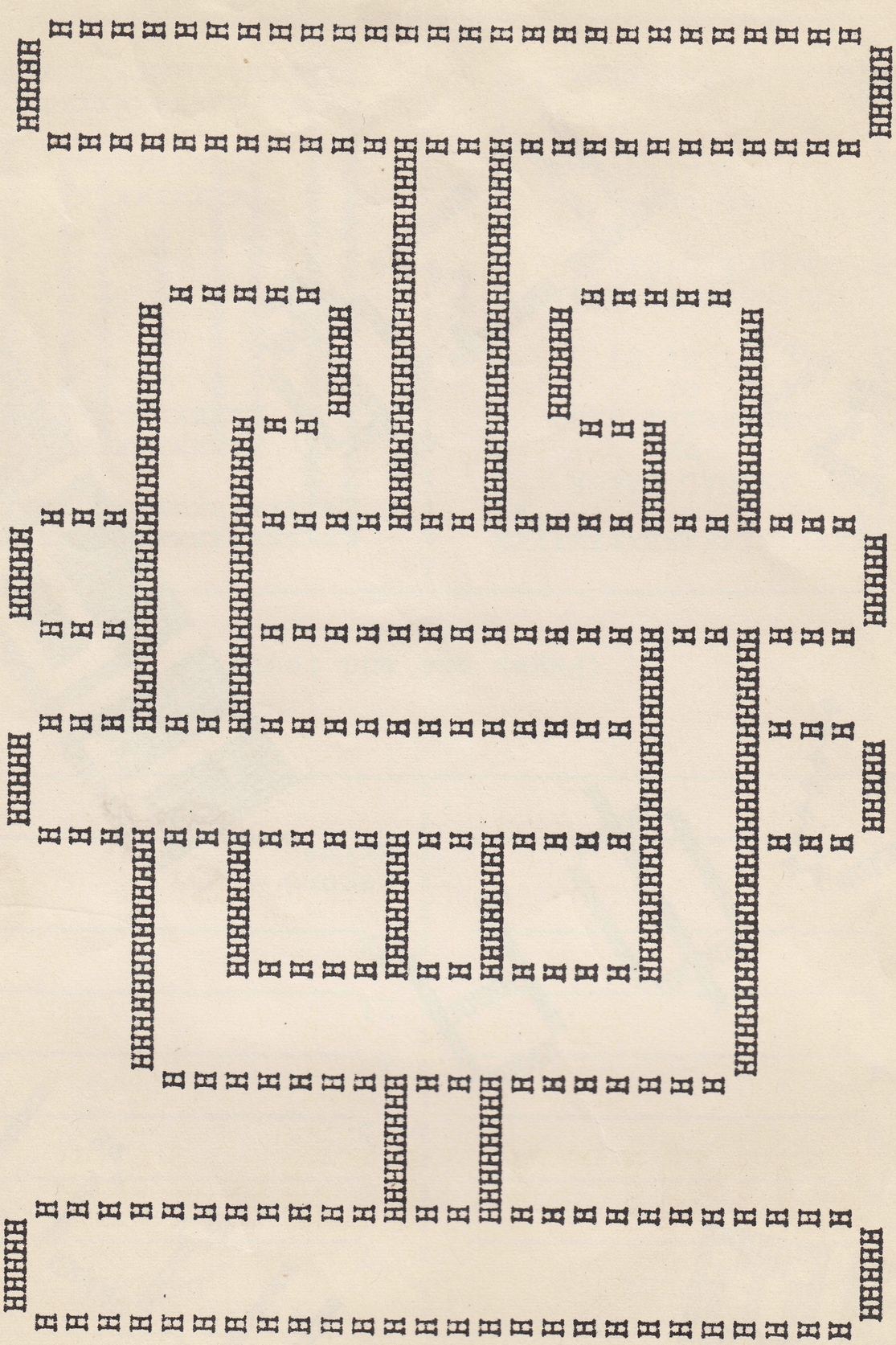
"Artyping" for Special Occasions

High-school clubs and organizations, such as the Girl Reserves, can lend much attractiveness to any pamphlet or dance program by employing some design in the form of a monogram, as illustrated below. This monogram was first planned on graph paper, and was actually used as the cover for a Girl Reserve dance program in the Windber High School.



On the following pages are some more examples of the uses to which "artyping" may be put. On page 74 is another monogram; on page 75 is a dance program; on page 76 is a sample of a high-school minstrel program; on page 77 is an example of a menu, the heading of which may be duplicated and the rest of which may be filled in daily; pages 78 and 79 show some designs which may be utilized in extending seasonal greetings; page 80 shows the setup for a duplicated school paper.

It is readily seen that the opportunities for the uses of "artyping" are limitless. The ones above mentioned and illustrated are merely suggestive. On page 91 there are more suggested uses for this practical hobby.



(Pages two and three)

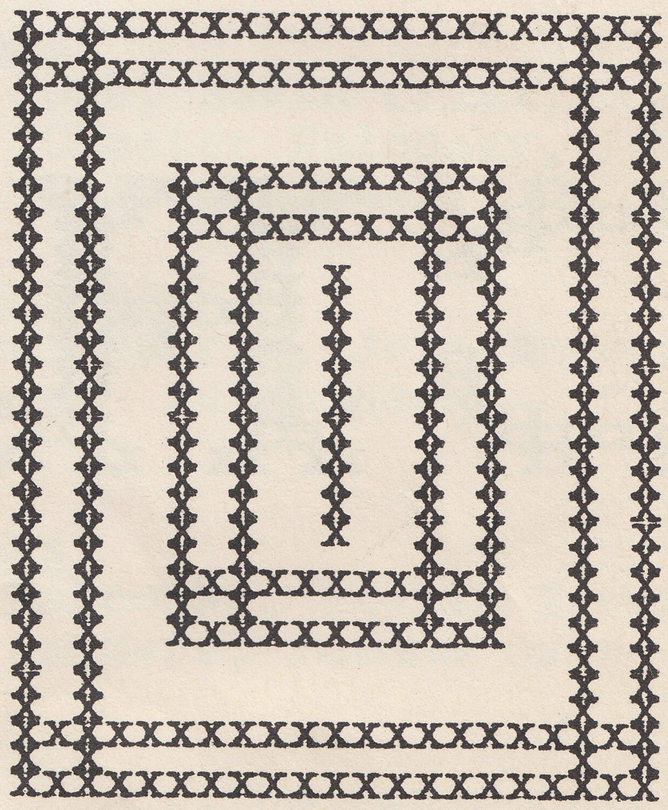
DANCES	DANCES
1_____	7_____
2_____	8_____
3_____	9_____
4_____	10_____
5_____	11_____
6_____	12_____
First Extra_____	Second Extra_____

(Pages one and four)

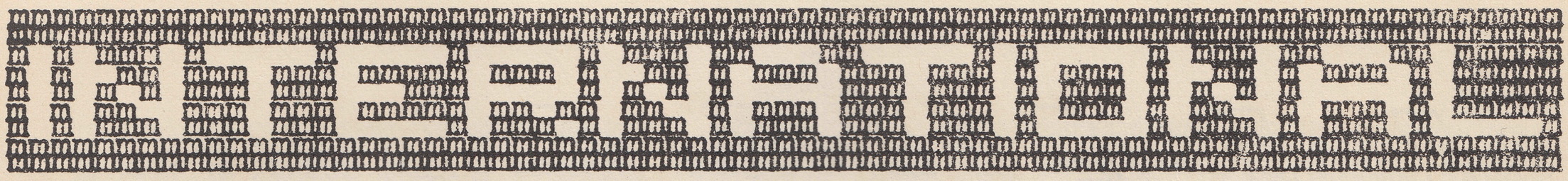
ANNUAL DANCE
by
Commercial Club
of
W. H. S.

October 3, 1941
Eight O'Clock

at the
H.S. Auditorium



12016



A Windber Hi-Times Production
Conceived and directed by George G. Dickey
High School Auditorium
December 8-9, 1941

ACT I
A World of Rhythm
presenting
Todd Rodgers, Captain of Ceremonies
and

The Dirndl Girls

Dorothy Mock, Mary Louise Smutko, Helen Raye Swartz, DeLema Wirick, Dorothy Gerfy, Matilda Cunsolo, Dora Treverrow, Frances Williams, Rose Mary Kepko, Wilma Ruttkay, Grace Gorgon, Julie Demiter, Alma Fleegle, Mary Scallion, Ellen Scaglione, Alice Thomas, Josephine Oatman, Ann Kitcho, Mae Baumgardner, Anne McGowan, Peggy Williams, Mabel Stringer, Erdean Deyarmin, Betty Kerschner

Military Boys

Steve Benza, Devore Callen, Robert Cook, Edwin Crist, Steve Gilles, Don Miller, Robert Solt, Chester Falcosky, Paul Hoffer, Thomas Rollo, Rufus Yoder, William Maxwell

International Funsters

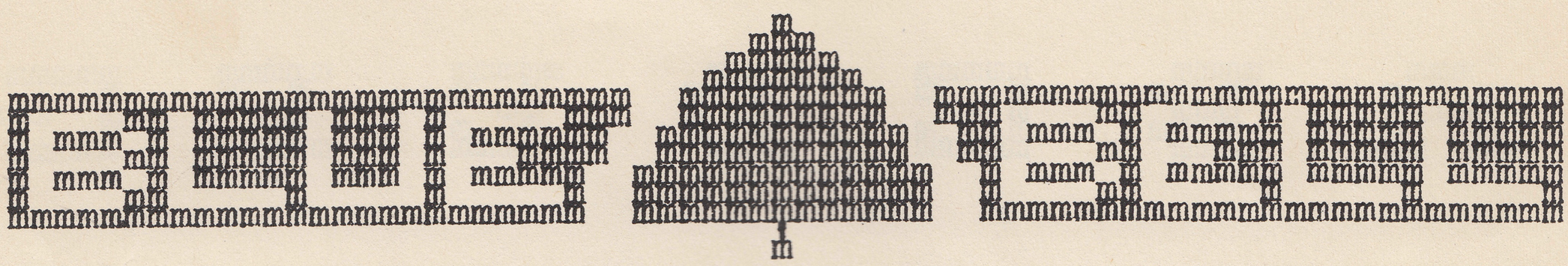
Foster Blough, George Haddad, Thomas Harris, John McGowan, Steve Shuster, George Koshute, James Hutchinson, Cloyd Hoffer

Polish Dancers

Helen Gore, Genevieve Dolsky, Helen Falcosky, Stella Zaroff, Helen Patrick, Bette Golish, Martha Sanders, Joanna Ostrosky

Musical Numbers

1. Opening Ensemble. . . . . .The Latin Quarter
   introducing the Dirndl girls, military boys,
   Captain Rodgers, our comedians, and the
   Polish dancers
2. So Help Me. . . . . .Dorothy Gerfy
   Dancer--Marie Gerfy



August 15, 1941

SODAS

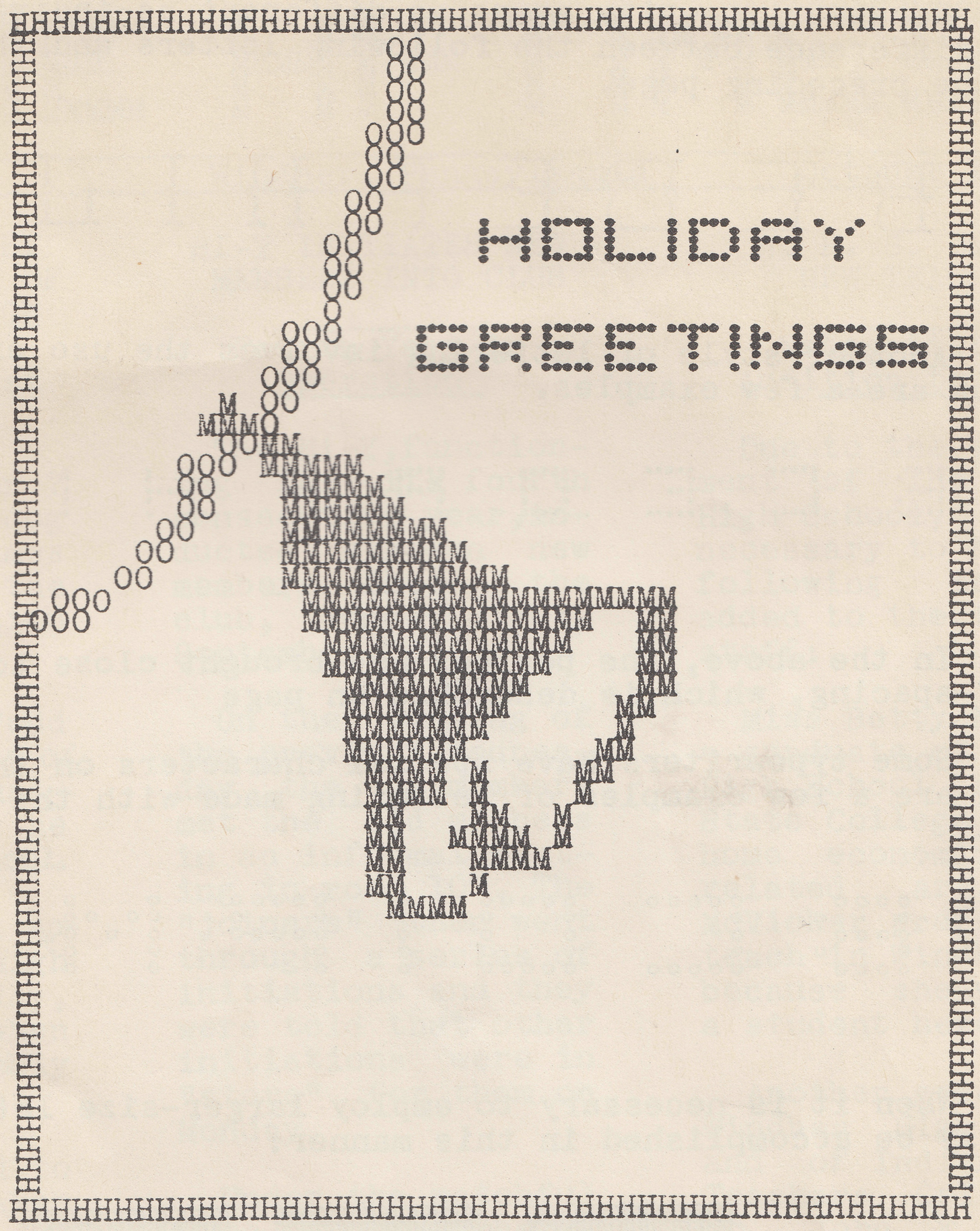
Plain, Chocolate	10¢
Plain, Vanilla	10¢
Plain, Orange	10¢
Plain, Strawberry	10¢
Plain, Cherry	10¢
Plain, Lemon	10¢
All Ice Cream Sodas in the Above Flavors	15¢

SANDWICHES

American Cheese	10¢
Cream Cheese	10¢
Swiss Cheese	10¢
Roquefort Cheese	15¢
Ham	10¢
Combination	20¢

DESSERTS

Pie, Per Cut	10¢
Strawberry Shortcake (in season)	15¢
Ice Cream, Large Dish	10¢
Ice Cream, Small Dish	5¢
Jello, All Flavors	10¢


HOLIDAY
GREETINGS

THE HI-TIMES

Vol. 14, No. 1 | Windber, Pennsylvania | October 1, 1941

CANINE ADOPTION BY STAFF MARKS START OF HI-TIMES CAMPAIGN

301 Rates as First 100% Room

Who is Mortimer ? Mortimer is the dog which the Hi-Times adopted during the recent subscription campaign.

His master is Todd who was a member of the Hi-Times business staff when he attended high school.

Mortimer first appeared in the high school on Friday, September 12, when the first assembly program was given.

He was adopted to be fed and taken care of by you, the subscribers to this paper. For every fifty subscriptions sold he was given a big,juicy hamburger. A chart showing how many he received was posted on the bulletin board so that during the two weeks of the campaign the students were kept

Cont'd on p. 3,col.2

HI-Y INITIATES NEW MEMBERS INTO CLUB

Fourth Year in Operation

The Hi-Y,functioning for its fourth consecutive year,inducted sixteen new members into the club, Monday night, September 22.

On the evening of the previous Wednesday the new members met the old members in an informal meeting in room 107. The "joiners" then went through a series of initiations and they were told that other initiations were in "store" for them on Monday.

Under the watchful eyes of old members, the Hi-Y recruits went through a number of tests. They were obliged to run up the steps backwards and before each door bow and praise "allah" three times. After each "allah" was heard, the "board of education" resounded with

Cont'd on p. 3,col.3

W. H. S. ENGAGES NEW TEACHERS

Necessitated by Addition to School

Due to the enlargement of the Windber High School, it was necessary to have the following teachers added to the teaching staff:

Miss Betty McVicker, a graduate of Windber High School and Penn State College,teaches home economics and related art. Miss McVicker prefers to teach in Windber High because she was once a student here.

Another graduate of Windber High School and of Indiana State Teachers College is Mr. John F. Shruda. He teaches law and commercial geography. Mr. Shruda is pleased with the school and claims he is glad to be back in his home town.

Our assistant football coach, Raymond Jones, is a graduate of the Portage High

Cont'd on p. 4, col.1

Cover Designs

The next four pages show designs which can easily be typed on stencils, to be used as covers for mimeographed booklets and pamphlets, mimeographed school yearbooks and school newspapers, mimeographed football programs, and many other mimeographed publications.

Because of the fact that it takes a while to make extremely elaborate designs, it is here suggested that they be used only for publications where a number of copies are to be made. After the stencil is cut, it is a fairly easy matter to mimeograph these covers and preserve the stencil for future use. At any rate, the amount of initial time and effort spent on the design will be justified because of the number of copies reproduced.

If it is desired to make a cover sheet for a theme, booklet, or pamphlet where no duplicating is necessary because only one or two copies are desired, then it would be better to use a simpler design, employing some of the borders illustrated in the front part of this book.

The word "Artyping" has been placed on both of the following covers in order to show different styles of lettering and arrangement for the same word. By comparing the cover designs on the following pages with the cover design used on the outside cover of this book, the typist will see that it is possible to adjust "artyped" lettering to almost any size of space available or any type of background.

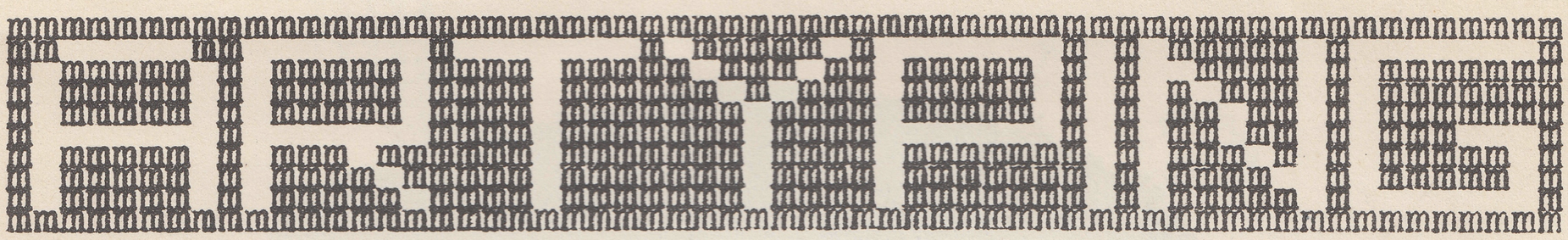
On the first of the following pages, we have dark lettering against a light background; on the second of the following pages, we have light lettering against a dark background.

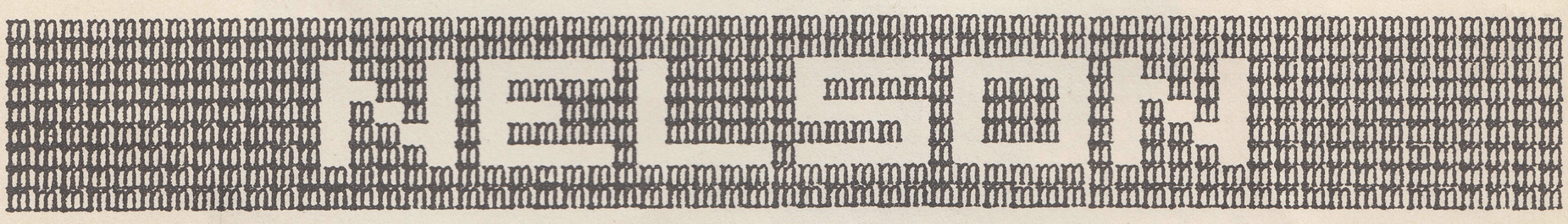
The cover page for the football program may also be used as a mimeographed handbill to help advertise the game mentioned. Incidentally, the entire cover was designed, planned, and typed in less than thirty minutes.

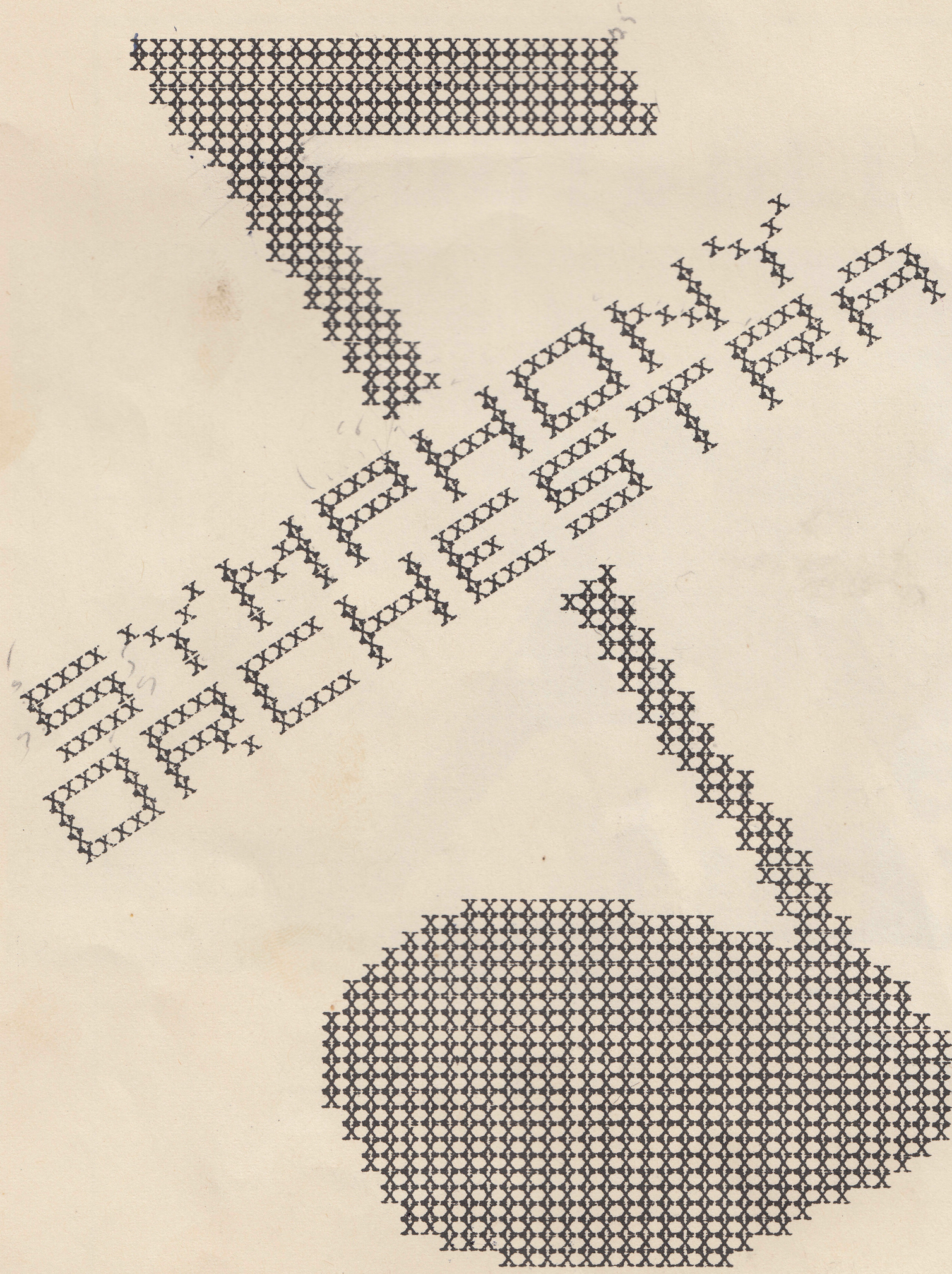
The typist can readily see that the possibilities in cover designs are almost inexhaustible. The attractiveness of all types of school, business, club, or fraternal publications may be enhanced and the saleability increased by the use of a well-planned cover design.

NOSTAN

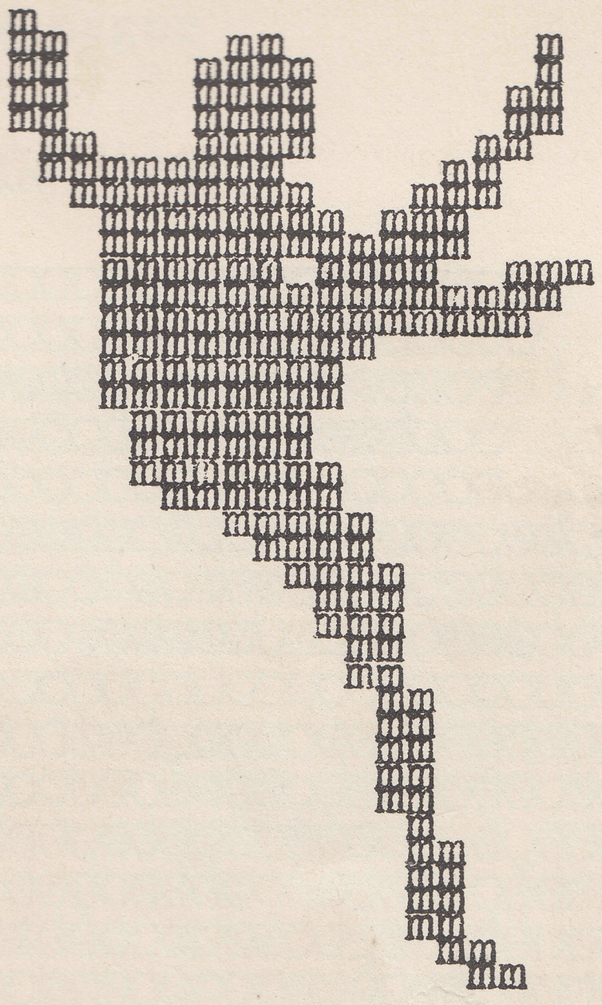
Gandalf na letu







FOOTBALL



WINDBER

VERSUS

CONEMAUGH

Saturday, September 27, 1941
Delaney Field

WINDBER HIGH SCHOOL

WINDBER

PENNSYLVANIA

September 22, 1941

Mr. Frank Cunsolo, Manager
The Rockne Grille
Graham Avenue
Windber, Pennsylvania

Dear Mr. Cunsolo:

In accordance with your recent request, we are typing this letter on an "artyped" letterhead.

This letterhead was made by the use of only one character--the period. To bring the periods close together, half-spacing and the variable line spacer were employed.

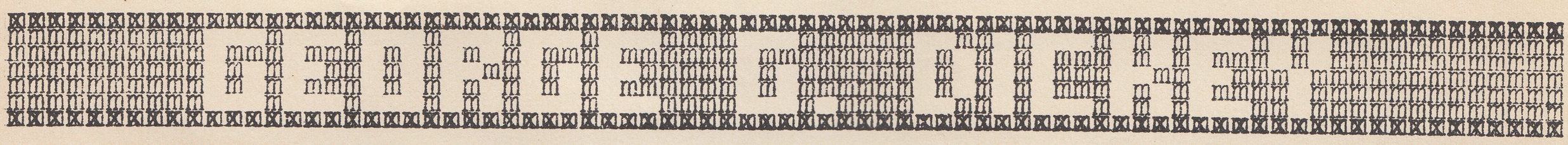
It is our suggestion that you experiment with your own style of letterhead. When you have decided upon the one you want, cut a stencil and mimeograph about a hundred, using a good grade of bond paper and slip sheets for easy blotting. Very carefully clean and file your stencil and you may use it again as soon as you are in need of more letterheads.

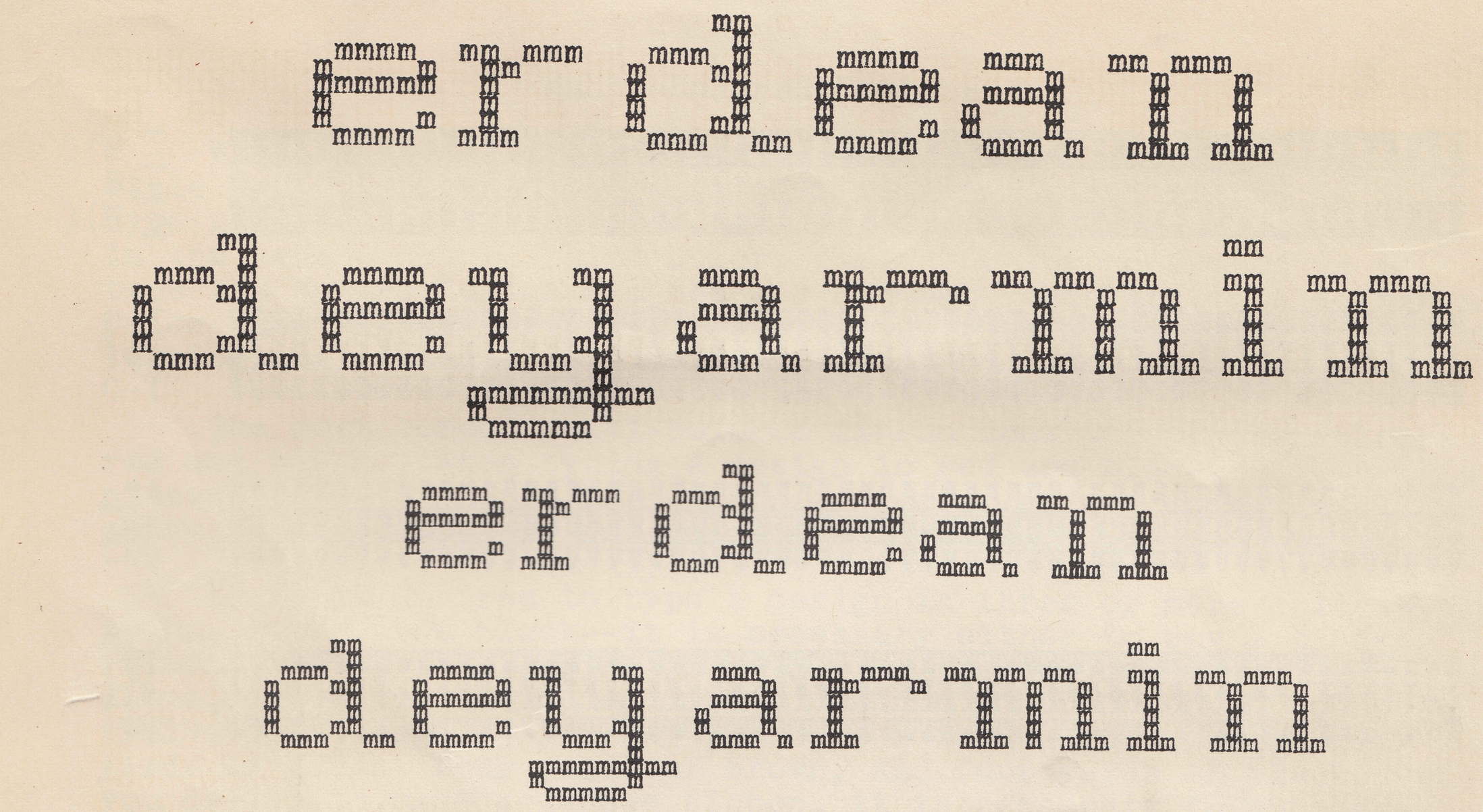
Yours very sincerely,

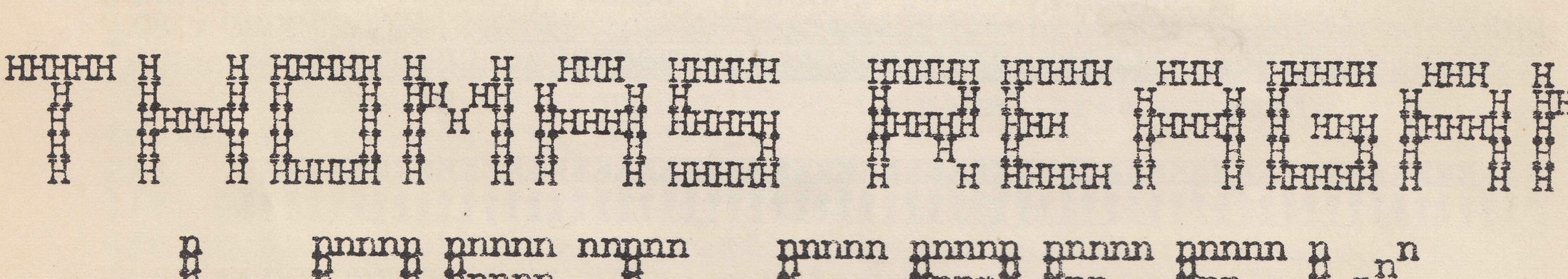
THE ARTYPING BUREAU

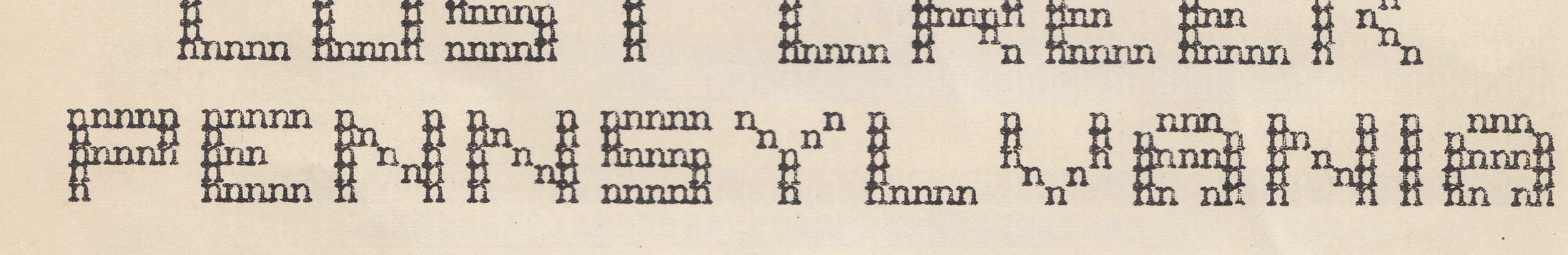
JN:AK

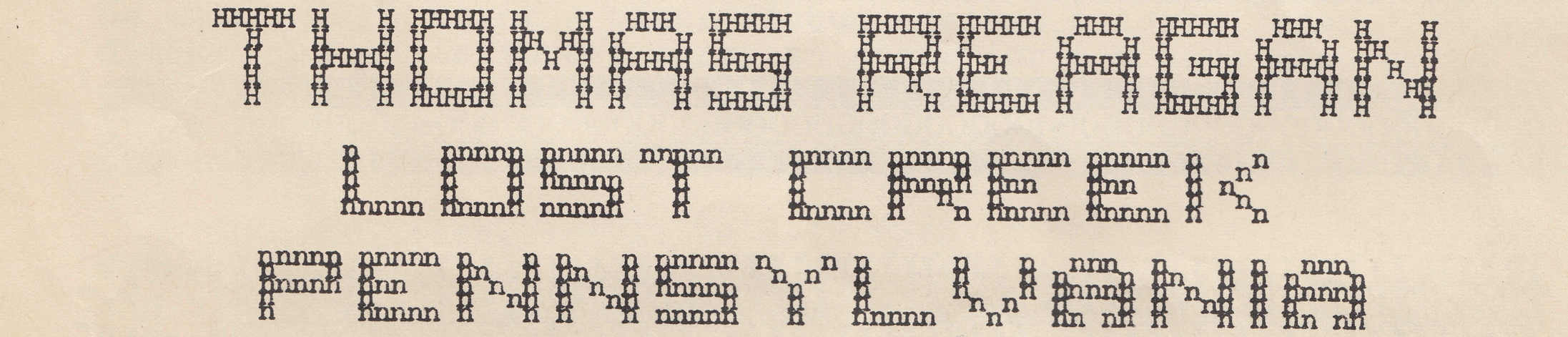
HAFEL OTT











Above are shown two "artyped" letterheads. The one at the top, made with the small "m", consists of the name only. Because of the combined length of the first and last names, two lines are used. The letterhead at the bottom is made with the capital "H" and the small "n".

Multi-Colored Designs

When typing designs in two or more colors, there are two possible ways in which to accomplish this. The first method is to type part of the design in one color, and then go back and type in the second color, third color, etc. The second method is to type the entire design all the way through, changing to a different color when called for by (1) setting the ribbon indicator or (2) by turning the ribbon spools until the desired color appears.

The most common multi-colored ribbon consists of two colors: red and black. When typing a design in red and black, all that is necessary is to change the ribbon indicator as mentioned in (1) above.

If it is desired to type a design in three or more colors--say green, brown, and black--it is necessary either to buy a tandem ribbon and type the design in either of the two methods listed above, or to make a tandem ribbon. Since ribbons usually come in twelve-yard lengths, you may purchase a tandem ribbon with four yards of green, four yards of brown, and four yards of black. If you desire to make a tandem ribbon, it is necessary to purchase one ribbon of each of the colors desired and then sew the colors together to form a complete ribbon. In the above case, it is seen that there would be enough ribbon to make three complete spools of twelve yards each, in tandem.

Most leading stationery stores carry tandem ribbons, and they are usually available in practically any combination of colors. The beginning "artypist" is cautioned against too much multi-colored work at the outset because it requires a great deal of skill and experience to do this type of work correctly. However, if one becomes expert at this type of work, some really beautiful artistic designs will be the result.

Instead of using multi-colored ribbons, a striking effect may be obtained by using a black ribbon against colored paper. In addition, a few stationers carry in stock (or can have made up to order) gold or silver ribbons. When using these ribbons, however, it is necessary to have a dark-colored paper on which to type--preferably black--otherwise the design will not be easily visible.

In conclusion, let it be said that if the beginning artypist wishes to experiment with multi-colored work, let him buy a red and black ribbon, because experience has shown that this combination is best for preliminary work of this nature.

Many of the designs in this book lend themselves to being typed in two or more colors. It is suggested the "artypist" experiment with his own color combinations.

Uses of "Artyping"

Perhaps the typist will be able to put his own ideas to work when it comes to finding the different uses to which artyping may be applied. Here we shall list some, though not necessarily all, of the uses of the most interesting phase of typewriting.

The border design may be used on conver pages for themes, theses, manuscripts; on dance programs, menus, handbills, play programs; for designing personal or business stationery, calling cards, greeting cards; in school, fraternal, or business publications.

When writing a novelty letter, attention may be easily gained by the use of one or more of the divisions of artyping; for example, a border design, lettering, or a simple design to illustrate the product to be sold.

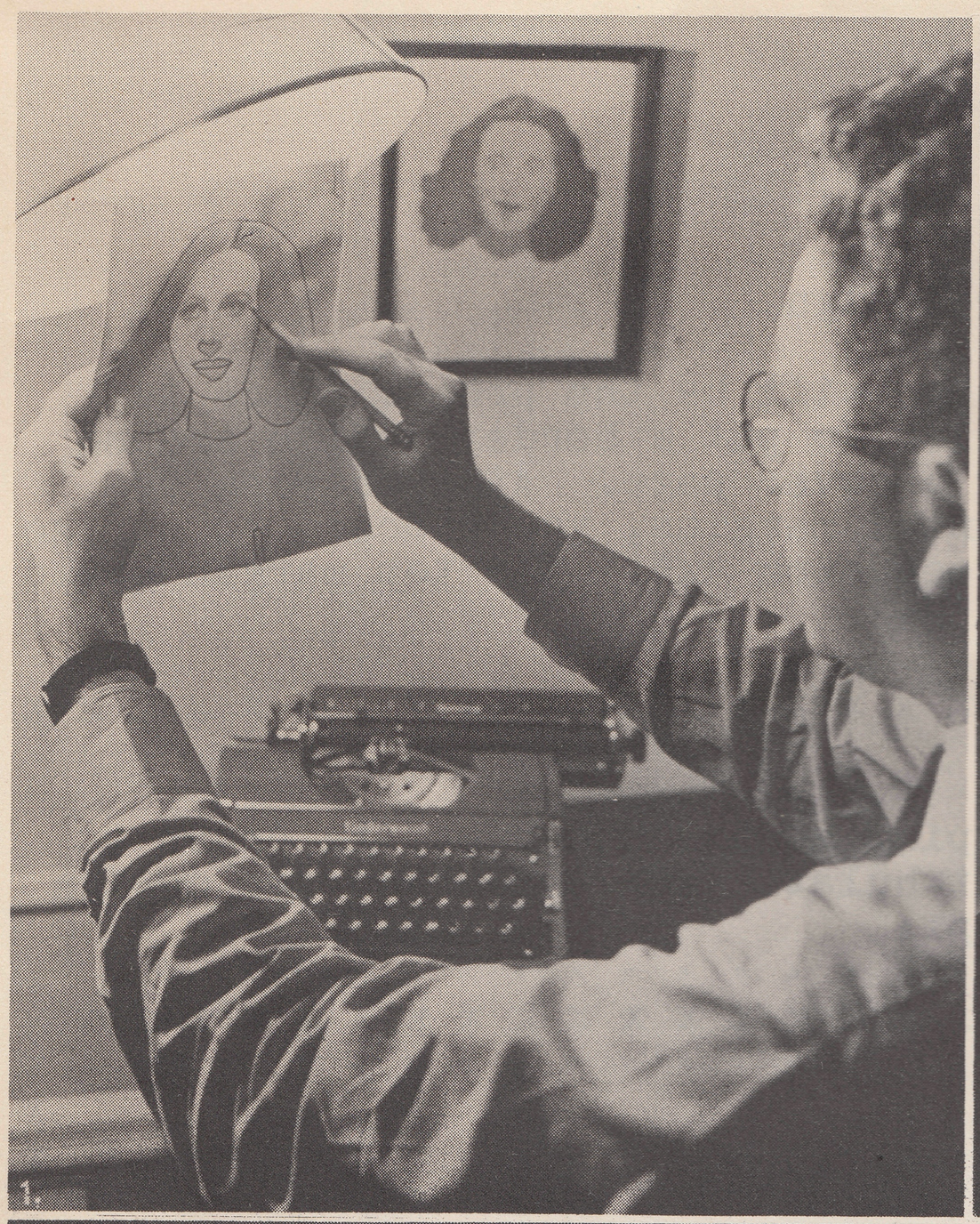
Any design--from the simple to the most elaborate--may be used to gain attention on a mimeographed handbill. In addition, a border design and typewritten lettering may also be used.

Monograms may be used on personal stationery, greeting cards, club publications, or club dance programs.

Any or all of the techniques and phases of "artyping" may be used in preparing school mimeographed or dittoed publications, in designing trade marks, in preparing commercial department exhibits, or in advertising.

A rather fertile field which has so far been explored little, if at all, is putting "artyping" techniques to work in designing business letterheads. A very inexpensive letterhead may be made by cutting a stencil of a type shown on the following page and then mimeographing the stationery, using a good grade of bond paper and interleaving with mimeograph paper so as to avoid blotting. Another method would be to design a letterhead on a large sheet of paper, and have it printed by the photolith process, which would show the original letterhead design reduced to almost any size.

Finally, an interesting hobby may be made out of "artyping." The "artypist" may soon become expert enough to produce a design which may be accepted for publication in any one of the national publications featuring photographs. Like stamp collecting, "artyping" may easily turn into a profitable hobby.



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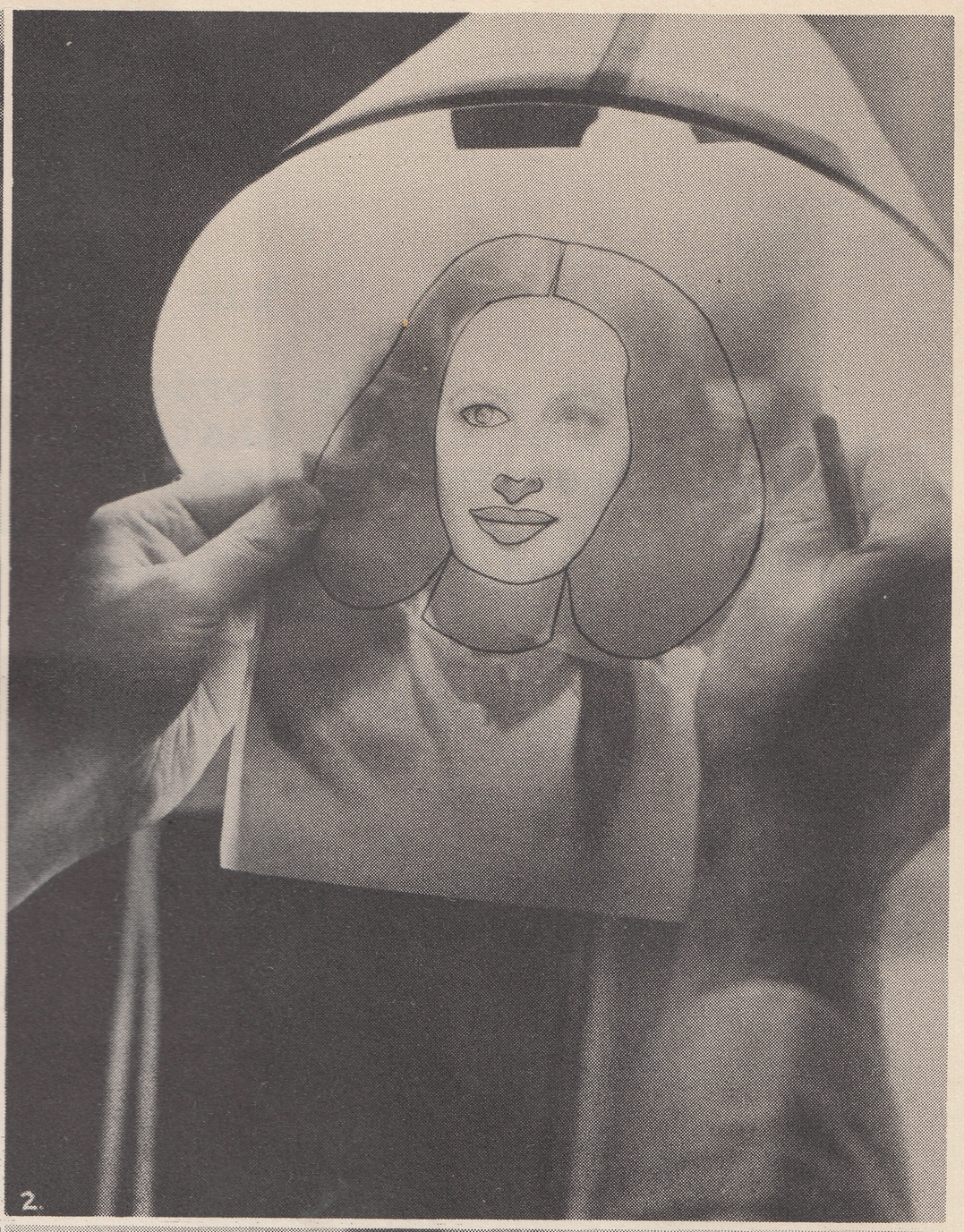

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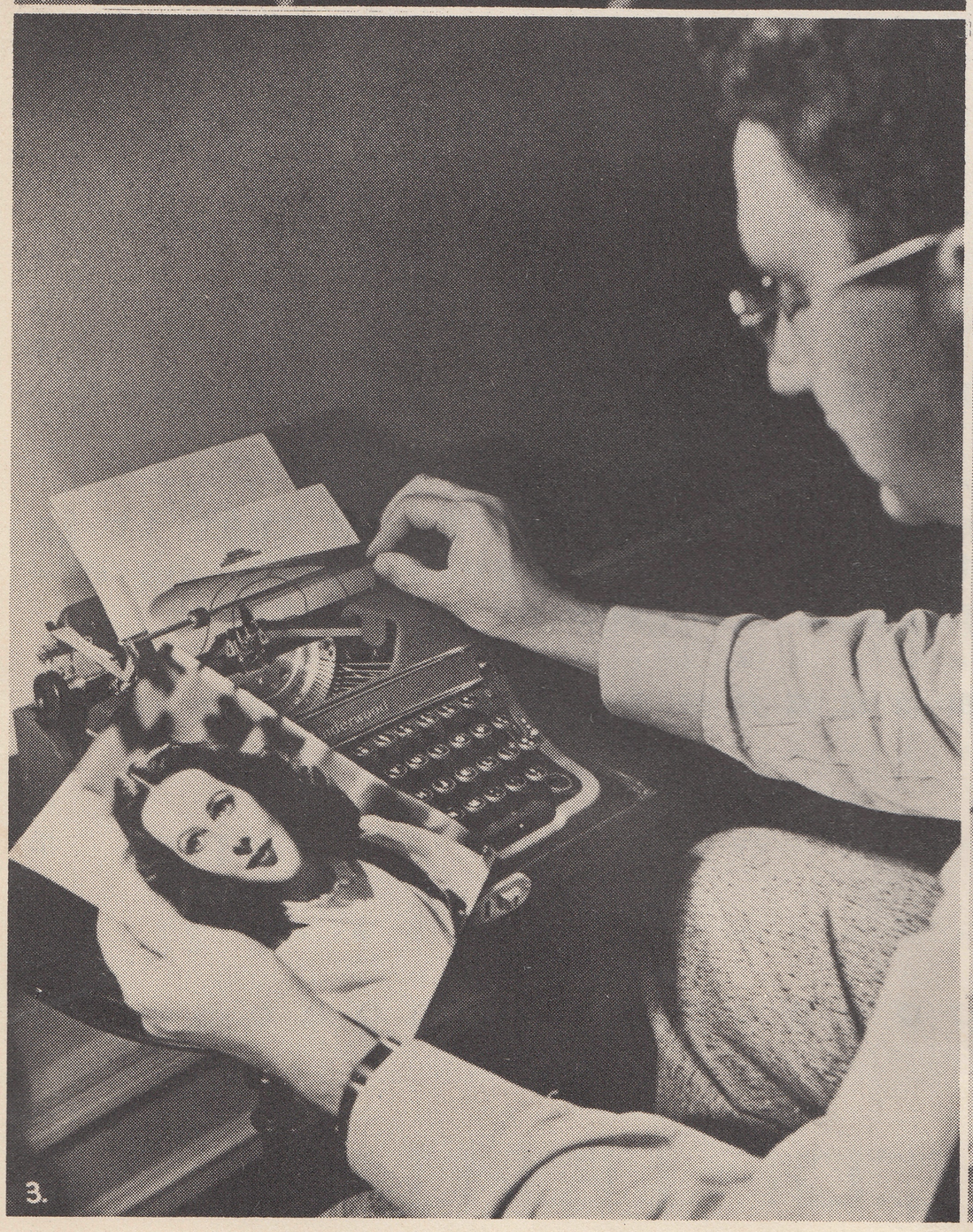

3.

Penguin Photos

The Author Prepares to Artype a Portrait

1. With a soft pencil, he first traces the outline of the face on a very thin sheet of white paper placed over a photograph, which is held against the light.

2. The tracing showing one eye traced in.

3. The tracing is laid over a carbon sheet and inserted in the typewriter. (For a complete description of the process, see pages 51 and 52.)

4. The author inspecting the work of a pupil.

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